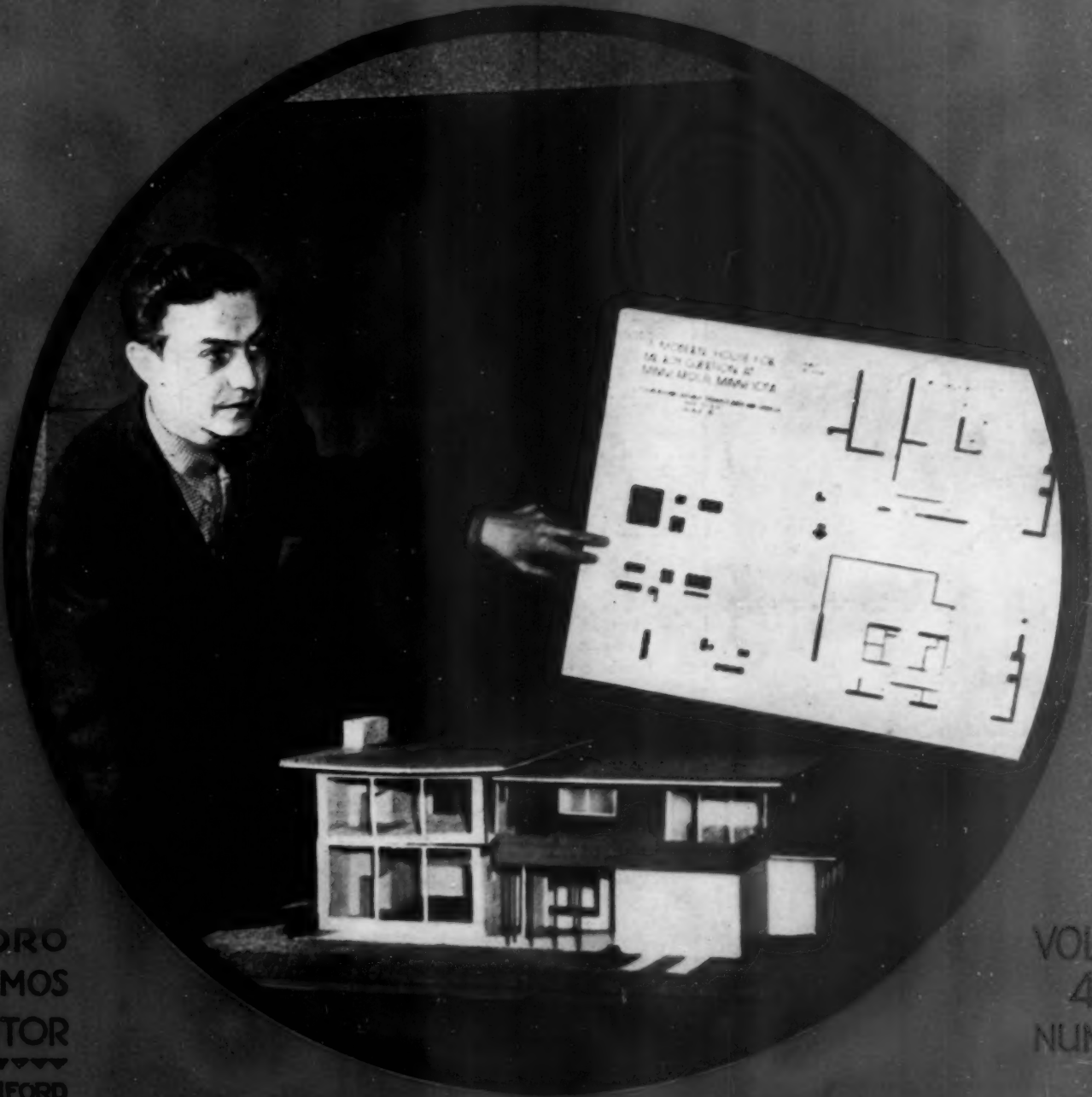


FINE ARTS DEPT.

MARCH 1944

SCHOOL ARTS

INTEGRATION



**PEDRO
LEMONS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA**

Better Home and Civic Art education is an art need in American Schools. The circle above illustrates a home plan and model by art student, Eugene F. Dana, Teacher, South High School, Minneapolis. Mrs. Beas Foster Mather, Art Supervisor

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Volume 44 - September 1944 - June 1945

Inviting Articles and Illustrations from PRIMARY, JUNIOR and ADVANCED SCHOOLS on the various art subjects and their integration in education for use in the following
SCHOOL ARTS NUMBERS

SEPTEMBER	Art---Around the World	Art Travel Trips, Art Crafts of South America, Africa, South Seas, and the Orient. Schoolroom Projects on these subjects
OCTOBER	The Holidays	Halloween, Thanksgiving, Christmas and other Holidays
NOVEMBER	Book Art	The Printing Arts, Lettering, Book Making, School and Classroom Publications, Posters, Etching and Graphic Arts
DECEMBER	Design, Decoration, Crafts	Design & Decoration & its Application to Materials. New Ideas & New Uses for Common & New Materials
JANUARY	Home Art	Home Decoration. Garden and Fence Design. Design & Decoration for Home & Studio Interiors. Simplified Furniture & Draperies
FEBRUARY	Materials and Equipment	New Ideas for Art Materials Art Uses for Common or Discarded & Remnant Materials
MARCH	Integration	Art Related to other School Subjects Art plus Schoolroom, Home and Community Needs
APRIL	Folk Arts of North America	Folk Arts of New England, Southern States, Southwest, Northern States & Pacific Coast. Arts & Crafts reflecting Colonial Arts of the English, French, Spanish, German, Russian & Scandinavian People
MAY	Child Art	The Teaching of Art to the Child Arts and Crafts in the Primary Grades
JUNE	Drawing, Painting, Modeling	New or successful Art Projects for the Schoolroom in Art Education. Painting Modeling, Carving and Sculpture

GOOD PHOTOGRAPHS OF PRIMARY and ADVANCED STUDENTS DOING ARTS and CRAFTS, for POSSIBLE USE ON "SCHOOL ARTS" COVER ARE INVITED BY THE EDITOR

Material for these subjects should be sent in as soon as possible for SEPTEMBER, OCTOBER and NOVEMBER subjects and at least six months in advance for all other subjects.

Complete name and address should appear on the back of each illustration or example of art work, and return postage to accompany the material if sender expects the material to be returned whether or not accepted for publication. Photographs only preferred of all subjects over 2x3 feet.

NOTE ESPECIALLY: Send all material for use in SCHOOL ARTS for above subjects to Pedro deLemos, Editor, SCHOOL ARTS, Stanford University, California. Contributors are especially asked to send all requests for information regarding their contributions to the Editor in California and NOT to The Davis Press in Massachusetts. NOTE that all numbers are assigned each to special subjects. The editors make up each subject six months ahead of its publication appearance. If material is late in arriving, it has to be held for inclusion in the next year's issue, unless the sender especially asks for its return if unused in the current volume.



In the February Issue there were so many firms which had good things to tell you about that I had to put these notes over in the back.

The Secretary

PAN AMERICAN DAY—APRIL 14

What are you going to do? This may become one of the most widely celebrated days in the Western Hemisphere—next to Christmas. Who are these Americans? What have they done? Where do they live?

To assist groups planning to observe Pan American Day, the Pan America Union—the international organization of the twenty-one American Republics—offers each of the following. Make your choices by name and number.

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2. **THE AMERICAS: YESTERDAY—TODAY—TOMORROW,** articles presenting: The historical development and basic principles of the inter-American system; the Americas Today, their participation in and contribution to the war effort; and The Americas and the future.

3. **WHAT DO YOU KNOW ABOUT PAN AMERICANISM?** A series of questions based on the above articles.

4. **THE BULLETIN OF THE PAN AMERICAN UNION.** February 1944 issue, will contain a series of short stories, poems, and descriptive articles on the American Republics.

PLAYS, PAGEANTS, RADIO PRESENTATIONS

7. **THE PROMISE OF THE AMERICAS.** A pageant, by Margaret S. Crowther, with the cooperation of Grace B. Clayton and Hilda Fletcher, presented by the Third, Fourth, Fifth and Sixth Grades of the Friends' Select School, Philadelphia, Pa.

8. **LATIN AMERICA BOUND.** A play, by Sylvia Brull of the Pan American Union. Suitable for Junior and Senior High School groups.

9. **LET US BE FRIENDS.** A play, by Glenna C. Fogt, Sidney High School, Sidney, Ohio. Suitable for Junior High or Seventh and Eighth Grades.

10. **GREAT NAMES IN LATIN AMERICAN HISTORY.** A radio sketch by Emilio L. Guerra, Benjamin Franklin High School, New York. Might also be arranged as a high school assembly program (15 min.).

SEND ALL REQUESTS direct to PAN AMERICAN UNION, Washington 6, D. C. Mail your requests before March 20 if you want to share in this day of days for America.

(Continued on page 9-a)

In March 1936

Young America Paints

First Annual Exhibition

In March 1936 the first "Young America Paints" exhibition, held in Rockefeller Center, New York, included the efforts of 388 children. The succeeding "Young America Paints" exhibitions, shown at the American Museum of Natural History, New York, have grown to include over 1,500 paintings by students from every state in the Union.



Partial view of the first "Young America Paints" Exhibition

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- 1908—Introduction of wax crayon for stenciling on fabrics.
- 1915—Won first "Medal of Honor"—higher than a Gold Medal.
- 1923—Establishment of first free school "Art Service Bureau."
- 1926—"The Drawing Teacher"—first free monthly school art project folder.
- 1934—First weekly radio contest for children, conducted for one year.
- 1936—"Young America Paints"—first national exhibition of children's paintings.
- 1937—"Young America Paints"—first circulating exhibits of child art.
- 1937—Organization of the first "Art Education Editorial Service."
- 1938—Accorded interviews on "Young America Paints" by leading radio networks.
- 1939—Introduction of a new, simplified, color-wheel device.
- 1940—"Young America Paints"—first movie of children's drawings with demonstrations.
- 1942—Introduction of Finger-Painting for recreational work in U.S.O. centers.
- 1943—Initiated workshop sessions in simple craft instruction for war workers.



The development of school art education has always been our aim. With each succeeding year we shall endeavor to pioneer in the school art field by developing new channels through which art may be assimilated.

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2-a

INTRODUCTION TO THE MARCH SCHOOL ARTS

By Alliston Greene

Integration is our subject this month. Some use the word *Correlation* for the same idea. Whichever word is used the result should be the same—the bringing together of several elements to make a complete whole.

★ The most important and most significant application of this principle at the present time is in its relation to the war. The very first article in this March number on page 219 tells how one of our great universities—the Ohio State at Columbus—is directing its efforts, in the Department of Fine Arts, to make art projects of real service to the country, now as well as in the post-war period. One of these projects is military map making; another, large scale instructional panels of mechanisms used in artillery warfare; another, a broad understanding of the cultural background of other lands; classes in lettering and design are making posters to stimulate interest in Red Cross and other organizations; a department of occupational therapy to help those suffering physically and mentally. Puppetry has an important place in this well-coordinated program, as well as camouflage, costume design, interior decoration, ceramics, the reasons for which are all carefully explained in this splendid article, for which we are indebted to Carolyn G. Bradley.

★ Art Education in Wartime, page 224, is a visual statement of the place of art education during the crisis and in planning the peace. This exhibition was created by many teachers and the educational staff of the Museum of Modern Arts, arranged for circulation, and has three major objections: (1) Art Education can help youth to grow in a democracy; (2) Art Education mobilizes for Victory; (3) Art Education plans for the future.

★ Integration must be a major subject in the Patterson School, Washington, D. C., where Florence Painter directs the education of the children of service men and immigrant workers. In a "temporary" building, overcrowded with children from housing projects, this and other versatile teachers are responsible for the education of children whose ways of living have suddenly been changed by wartime conditions, and where materials are extremely scarce for civilian use. Broken homes and absent parents are vital responsibilities to the school teacher. We are shocked by reports of juvenile delinquency. We should be. But schools like this are combating destructive agencies by using good sense and intelligence. Lack of materials for arts and crafts are crippling the opportunity for effective school work. The ingenuity shown by these teachers is an eye-opener to those who seem to have everything. Discouraged teachers should read this article and take heart.

★ Good citizens are more valuable to a community than any other character of individual. Bernice Brigham, of Newark, New Jersey, has a well-founded idea that in the art room the teacher can correlate the informal organization of the lower grades with the higher standards of social behavior. In her article on page 240 she gives us strong reasons for her faith in the ability of these qualities to make good citizens: Cooperation with those in authority; Self confidence; Initiative; Responsibility; Concentration Ability; Sense of Humor; Creativeness; Courtesy. I have an idea she is right!

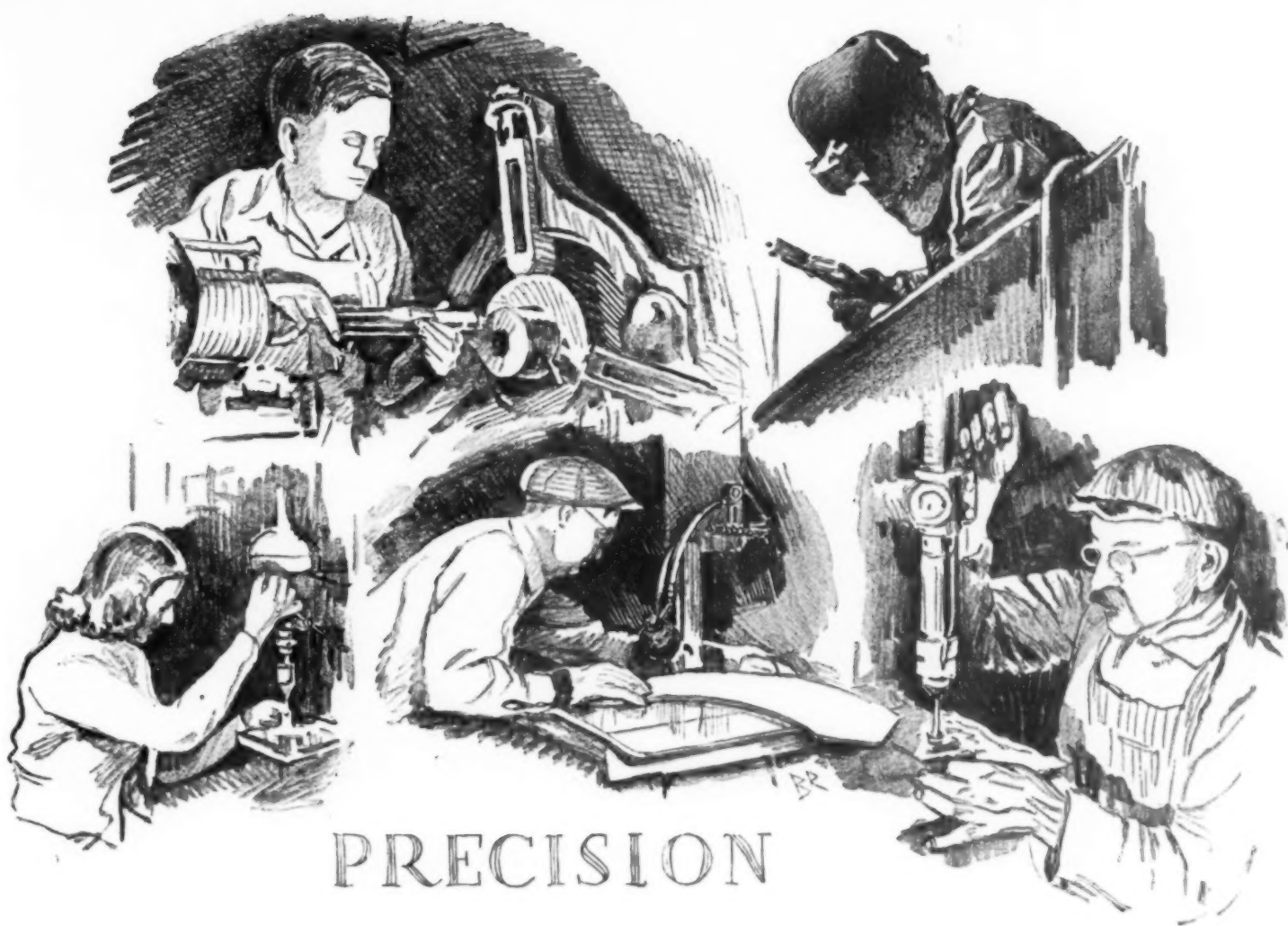
★ Whether or not the "Integration of Ceramics and Radio in a Visual Recording of World-wide Inter-communications" has a place in the war effort, it is a fact that the National Broadcasting Company has added to the sum total of human pleasure by creating a wonderful mural panel for the exterior of the New NBC Building in San Francisco. A description of this great mural and its creation makes inspiring reading, and should be a splendid background for lessons in design, color, balance, and other elements in the art of drawing.

★ Coming now to helps primarily for the lower School grades, in the section devoted to CHILD ART, there are several articles by contributors who have had good success in teaching the art of living while making artistic things with the hands. The children in a New Jersey town (page 242) were made better acquainted with the ideals and ideas of the others of our United Nations by reproducing and displaying the flags of those Nations. The work required first some research in the public library, the use of pictures and reference to books, and then drawing, designing, painting, etc. "Our Friends, the United Nations," became real to the children of Little Falls through their flags. Try it.

★ The Art Supervisor and one of the art teachers in Oshkosh, Wisconsin, Myrtle E. Sell and Margaret Mathwig, decided that the long, narrow case of patriotic posters in the South Park School needed something to make them more significant. So they had the pupils construct miniature figurines of colored paper, several people and implements, representing the different units of the U.S. Service—Army, Navy, etc., and grouped them before the poster background. There are many advantages in this

(Continued on page 6-a)

School Arts, March 1944



PRECISION! Time was when battles were fought with almost any weapons that came to hand—hunting rifles, axes, clubs. Even such apparatus as was fashioned especially for war was crude, according to present standards. Today all this is changed—nothing short of absolute precision will do.

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precision instrument. Every grade is accurate to the nth degree, and all grades are properly related one to the other. That is why such reliance is placed on the **Koh-I-Noor** for so much war work.

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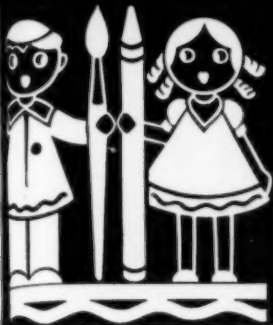
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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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The Davis Press, Inc
Worcester · Massachusetts
Publishers

The School Arts Magazine is a monthly periodical, published ten times a year, September to June, and is indexed in the Readers' Guide to Periodical Literature and the Education Index

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Subscription Rates

United States, \$4.00 a year
Foreign, \$5.00

In Canada \$4.00 through
Subscription Representative
Wm. Dawson Subscription
Service Limited

70 King St., East, Toronto, 2

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Worcester 8, Massachusetts
U.S. Service

Vol. 43 No. 7

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Edited by ESTHER deLEMONS MORTON, Associate Editor

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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SCHOOL ARTS MAGAZINE subscriptions and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER 8, MASSACHUSETTS.

BACK ISSUE PRICES: Copies one year old or more, when available . . . 60 cents each



Geography, History, Craftsmanship, and Music all integrate in the ancient art of the alphorn as explained by Marie Widmer in the article on page 227 of this issue





A DEPARTMENT OF FINE ARTS INTEGRATES WITH WAR SERVICE

CAROLYN G. BRADLEY, Department of Fine Arts, Ohio State University, Columbus, Ohio

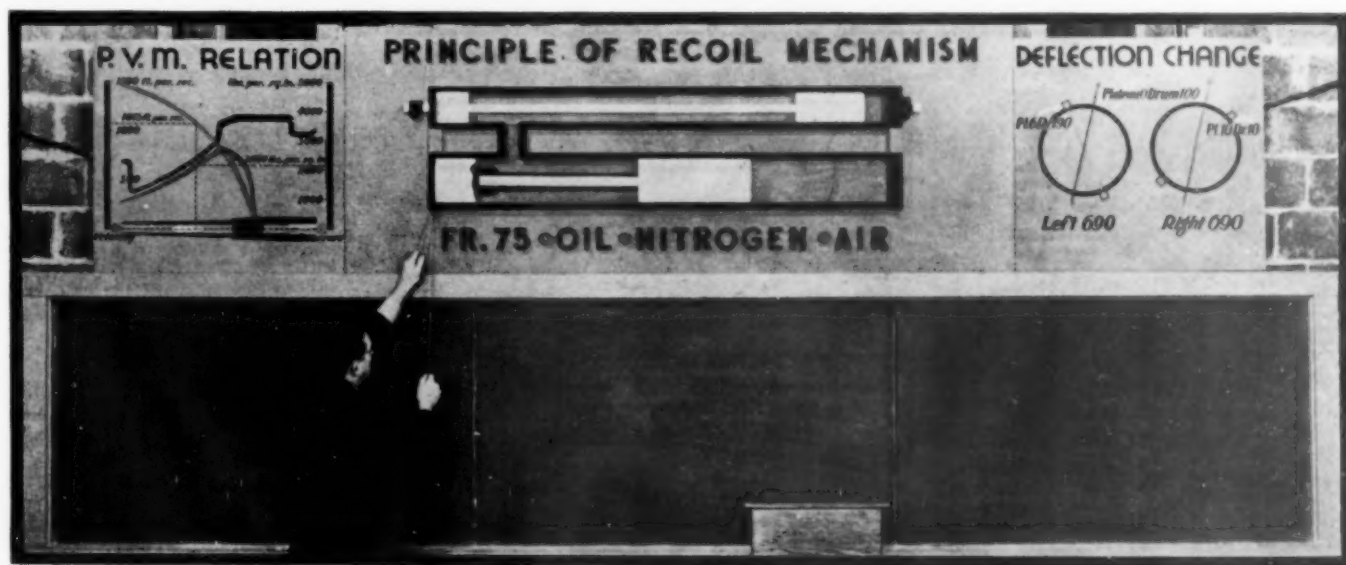
MANY activities in the Department of Fine Arts of the Ohio State University are connected directly with the national war effort. Some of this work is very new and demonstrates what can be done in our educational institutions to meet the war situation. In these projects the emphasis is placed on the service of art to the country during the present situation as well as in the post-war period. Ideals and trends in our country are expressed through art, and help to make the present lives of the young people as normal and constructive as possible.

A project which proved very successful was recently completed as a service for the Military Science Department. Visual aids were made and installed under the direction of members of the art department. Large scale instructional panels of mechanism used in artillery warfare, approximately thirty inches by ten to twelve feet long, were installed. The charts, which were in color in order to give a decorative quality to the room as well as educational value, were painted in casein paint on beaver board reenforced by concealed framing and sprayed with lacquer.

These charts show the breakdowns of guns, bomb release timers, gun firing pins, and center sections of complicated artillery equipment. Included in these diagrams are cross-sections of types of ammunition, fuses, percussion and primer units of shells, and trajectories.

These illustrations are proving much more helpful to the soldiers, who must familiarize themselves with warfare equipment, than the small textbook diagrams formerly used. The photographs shown illustrate the working principle of the recoil mechanism of a French 75 mm. cannon. See Figures 1 and 2.

Military map making has also attracted many students. Due to the fast moving air age, rapid changes have been taking place all over the world. Almost every part of the world has been involved, including some sections that have never been adequately mapped for military purposes. Maps which are out of date would be detrimental to the army and for that reason it is essential that maps of these critical sections be made. Special types of maps including aeronautical charts are shown as navigation charts, approach charts, and target charts. Such maps are needed not only in wartime but are very important during peacetime. One of the members of the staff





of the Department of Fine Arts and a number of students are at present in Washington doing work in cartography, where their visual training is a decided asset.

The program in the History of Fine Arts has also been planned to meet the present situation. In some of the classes special study is made of the different bombed sections and the plans that may be made for the restoration of these monuments after the war.

The course in Islamic Art has a special bearing on the locale of the present war. Greece, Egypt, Spain, and North Africa, as well as other countries which are in the headlines of the newspapers, have particular interest to all students. The boys overseas have appreciated their courses in art history as is shown by the quotation from a letter of a former student who is at present in India, "I love it here despite all the adverse conditions which make it anything but a pleasant life as far as the majority of us are concerned. I suppose I can thank some of the phases of art history for my reaction to the place."

A broad understanding of the cultural background of other lands is necessary in order to work with other

nations. The study of Colonial Art of Latin America which brings us closer to our neighbors of the South, will be included in the course in the History of Spanish Art.

The classes in teacher training have also made a special study of North Africa, China, Hawaii, and other countries where our men are stationed. On all such occasions a hectograph newspaper has been published by student committees. Paper costumes are made for the students to wear and puppet and shadow puppet plays are given to illustrate the life of these countries. Dances are performed to music of the country using Victrola records which are always available. The camera club, which is organized in these classes, has the responsibility of making a permanent record of the costumes, dances, stage sets, and other material which might be of value in the future. This class continually experiments with materials and visual aids such as making movies, gelatine slides, and kodachrome lessons.

The classes in drawing and painting, with their creative opportunities, help to relieve the nervous strain in the present crisis. They help to give a sense of proportion and balance on the physical, mental, and emotional energy. They also train the students especially in field sketching and recording observations. Sometimes exhibitions of paintings of prominent artists are held. Recently an exhibition of water color paintings painted in North Africa was shown. Exhibitions have a special function in morale building as is shown at the present time in England where galleries and art schools have been recognized as a necessity.

Experiments have been made with substitute materials to use in place of those not available for classes because of the war priorities. A careful study of materials needed in the classroom has been made, including ways of finding colors to be ground into pigment. From this research, we learn that we need not be without transparent or opaque water colors as



long as we have the native gums which can be used for such purposes. Casein glue can be made from cottage cheese. Home-made brushes and reed and feather pens may also have an important place in the classroom. The shortage of paper might make it necessary for many students to make their own. Attractive results in creative art have been obtained by painting on a surface made by pasting scrap paper on cardboard. Excellent wax crayons may be made from beeswax, suet, and color.

These studies are of particular interest to elementary and high school teachers and have an educational as well as an economical value since the making of these materials stimulates interest in a wide range of subjects, including the sciences.

Classes in lettering and design have also been serving. They have made posters to stimulate interest in the Red Cross blood plasma bank. Posters have also been designed for the payroll reservation fund and for R.O.T.C. showings of restricted war department films. The U.S.O. on the campus advertised its activities and entertainment by means of posters made in the art department, and this publicity has aided in recruiting entertainers. The Swaves, an organization on the campus planned for the purpose of giving students a chance to participate in the war effort while continuing their studies, has also been advertised through this means. Other posters for civilian defense organizations pertaining to the psychological angles of home front defense, morale building activities through victory gardens, etc., have been made. See Figures 3 and 4.

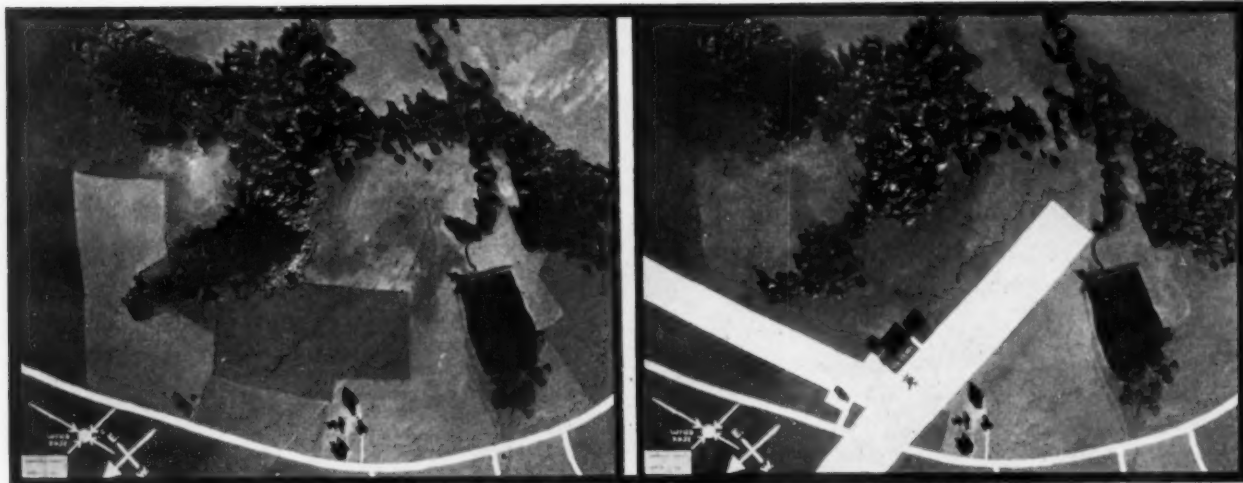
Maps illustrating various phases of allied and enemy action in the war theatre have also been made by these design classes. One form of map which



created much interest was a relief map made of materials such as cloth, yarn, wood, sand, sawdust, paper, and a mixture of salt, flour, and water. This type of map has been produced in England by volunteer needleworkers for the use of the R.F.C.

A Department of Occupational Therapy has been created, the curriculum designed to train students for





work with both the physically injured and those suffering from mental and nervous disorders. To aid these patients, the occupational therapist has found that important tools are the arts and crafts. The Department of Fine Arts has very ably come to the assistance of this new department with special courses in crafts adaptable for therapeutic action. These consist of design courses in the art workshop which include such crafts as weaving, block printing, woodwork, metal work, leather work, puppetry, and ceramics. Painting and sculpture, also, make a valuable contribution. The fields of service are many and include general hospitals, children's hospitals, mental hospitals, tuberculosis sanatoriums, community curative workshops, veteran hospitals and orthopedic hospitals, home for delinquents, schools for the blind, and those for the aged.

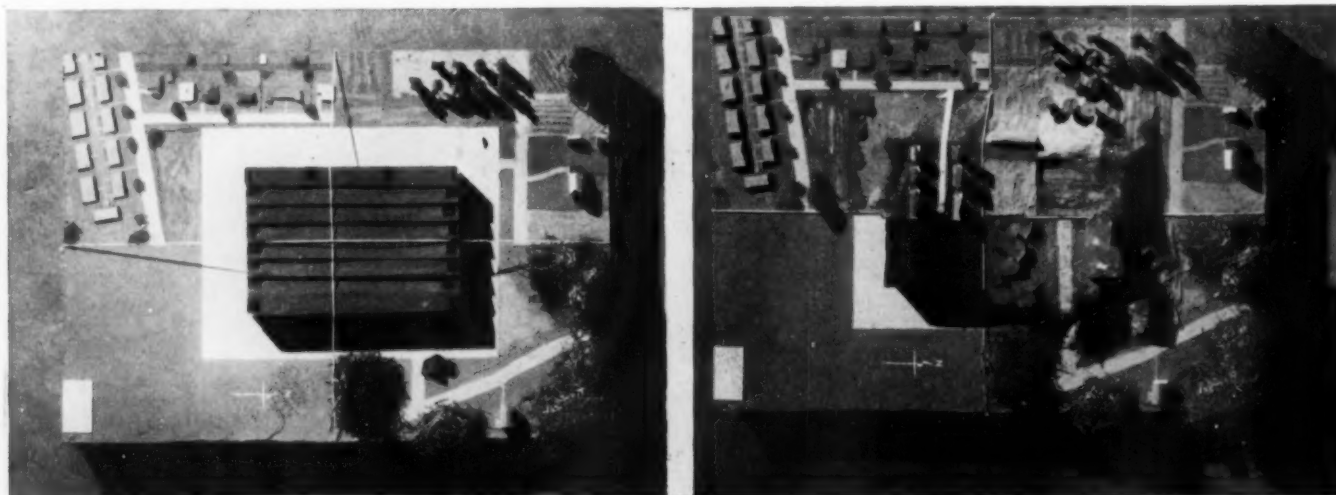
Puppetry also has a very important place not only in the recreational therapy program but also in the field of propaganda. Some of the sketches dramatized by the classes have a direct bearing on phases of the war effort, such as the sales for the war bond drive. Recently the importance of the victory garden was given in an amusing skit. The illustration shows Myrtle and Flora working in their victory garden trying to overcome the interference of the worm and Horace, the dog. See Figure 5. The gremlin, who also appears in this play, is illustrated in Figure 6.

Health programs during the present crisis are made more impressive by means of puppets. One which showed the importance of nutrition in industry has already been dramatized.

The puppets serve in spreading publicity in many other ways, for example, directions to visitors and the content of certain courses are often given by the puppets which are conspicuously displayed on special days.

A number of the art students are receiving special training in camouflage. These students have the advantage of being associated with classmates who are engineers, electrical engineers, and architects. Examples of semi-military and industrial camouflage are shown in the illustrations. The runway is shown in Figure 7. The pattern is blocked out in the next reproduction by toning the area to assimilate the rural pattern. See Figure 8. An existing set-up with residential, rural and factory buildings is shown in Figure 9. An example of industrial camouflage in Figure 10 shows the roofs of the houses as part of the rural wood and the factory blocked out as a part of the landscape.

The students in the class in Costume Design, realizing the importance now more than ever of selecting the correct color, style, and material in clothes, organized a Clothes Clinic. Subjects in which the





students are especially interested are presented at the regular meetings by specialists. Make-up, hair styles, restyling clothes, and posture are among the subjects in which the students are interested. The members of the group recently held a style show in which each student modelled her own clothes.

The recreation buildings of the Lockbourne Air Base are new and colorless and offer little inspiration to anyone but the artist, who finds these unattractive buildings both a challenge and stimulant to his creative ability. The Columbus Art League, therefore, recently sponsored a project for decorating these rooms. The members of the staff of the Department of Fine Arts were very glad to participate and make mural designs, some of which have already been installed. Various themes have been used, a very popular one being that of the picturesque countries south of the Rio Grande. Mexico has been a favorite subject with its quaint villages surrounding the central plaza and the colorful weekly markets with men in the white suits of the field and wide jaunty sombreros and women with dark rebozas moving quietly and gracefully through the crowds.

The artists also assisted in selecting various objects for the other decorations in the room. Different organizations have donated rugs, furnishings or money with which additional objects can be purchased. These day rooms are equipped with small libraries and are used by a number of men for activities such as games, writing, etc.

The classes in the art department have, also, participated in making designs for these day rooms. Many different subjects have been used, including the history and development of aeronautics from the balloon stage to the present day, maps of the allied countries, and game birds of the different states.

The division of ceramics has made large, adequate ash trays to be presented to the air base for use in these rooms.

We have been told that since the decorations have been installed there has been a noticeable increase in the number of those who frequent the rooms for recreational purposes.

The illustrations which are given show reproductions of some of the panels. See Figures 11 and 12.

Realizing the shortage of trained women in certain fields, accelerated programs for the students have been planned. The increasing shortage of draftsmen in various fields of specialization has made the study of Engineering Drawing popular. In this class they learn to prepare clear, complete and accurate working plans and detail drawings from rough sketches, and to make charts for representations of statistical data. Because of the shortage of trained personnel in this vocation as well as other fields, the University, in many cases, has provided for courses which will accelerate the graduation of the students in order that the individual's abilities may be used where they will count most in the war effort.





ART

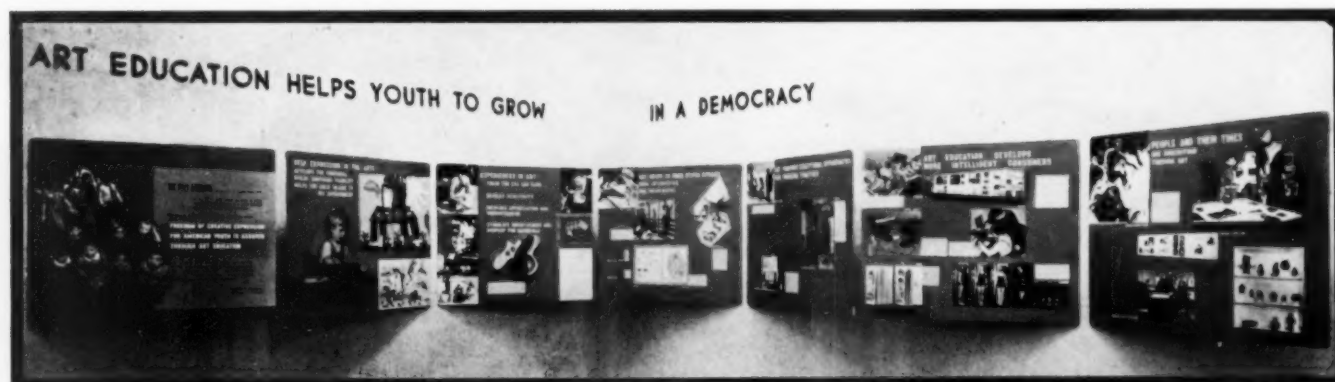


EDUCATION IN
ARTIME



Arranged by the Educational Program
of the Museum of Modern Art

and the Committee on Art in
American Education and Society



A VISUAL STATEMENT OF THE PLACE OF ART EDUCATION DURING THE CRISIS AND IN PLANNING THE PEACE

This exhibition was produced out of the creative efforts of over eighty teachers with the collaboration of the educational staff of the Museum. The plan was laid at a dynamic meeting of the Committee where the artist-teachers assembled, outlined the content of the exhibition, specified major ideas to be emphasized, and even made temporary layouts. It was a new technique both in creating exhibitions for education and in producing a vital medium of solving educational problems. A group of twenty volunteered their time in evenings and week-ends, working out the ideas, contributing material and photographs and art products, and going out and photographing new material when the necessary object was lacking. It was democracy at work. The result is an outstanding example of both teacher cooperation and aesthetic achievement.

The exhibition is arranged in three parts under the dynamic heads: Art Education Can Help Youth to Grow in a Democracy; Art Education Mobilizes for

Victory; and Art Education Plans for the Future. The first section outlines the type of creative freedom which art education has developed for twenty years and which forms one of the fundamentals for which America is fighting. The second demonstrates in definite terms and with conclusive evidence that art is helping to win the war from kindergarten through college. The third outlines the place that art must hold in the coming age of the common man by helping man to live a better life in home, factory, and school. It emphasizes the need for better education and for growing cultural advantages and comes to a climactic termination in presenting the global view of the future in which art will help to unite the world on a foundation that is more lasting than the ephemeral, but essential ties of economics and politics.

The exhibition is arranged for circulation and should be seen by every man, woman, and child in America.



CERAMICS AND RADIO INTEGRATE IN A VISUAL RECORDING of WORLD WIDE INTER- COMMUNICATIONS

THE NATIONAL BROADCASTING CO.
GLADDING McBEAN CO.



IT IS one thing for an imaginative artist to dream of some creation that has never existed before. It is quite another thing to find practical men who catch the artist's idea and develop it into something real, tangible, beautiful.

Such qualifications came together in perfect coordination and thorough understanding to produce the great mural panel which is the most conspicuous architectural feature of the exterior of the new NBC Building, Taylor and O'Farrell Streets, San Francisco.

Months of study and discussion followed the decision of National Broadcasting Company officials to have a mural above the main entrance to their new building. Many ideas were considered and discarded before the architectural designer, G. J. Fitzgerald, submitted the plan that won unanimous approval.

Finding a method of developing that idea into something permanent, practical, even possible, became the next problem. It must be something as new and different, something as bold, distinctive, and brilliant as the artist's conception.

We wanted to depict the big story of radio broadcasting as the means of mass communication which brings all the people of the earth together. His sketches showed the mechanics of radio reaching more than fifty characters, symbols of races from the South Seas to the Northern Lights, from Orient and Occident, from the tropics to the poles.

One of the heads of Gladding McBean Co. recommended a specialized type of decorative tile that could be produced by his company as being perfectly suited to the difficult requirements. It would have certain advantages over mosaic. It would be definitely better than colored tile with pieces cut to fit the design and color scheme. It would withstand outdoor weather conditions and the colors would never fade, even in California sunshine.

So the artist became a temporary member of the ceramic organization and they all went to work. The manager of the tile department cooperated by directing the artist's efforts into the practical channels and by furnishing the necessary supplies for the development of the details.

From his preliminary sketches, the artist produced an oil painting which made the color studies possible. Since only metallic oxides can withstand the terrific heat of the kilns, he was limited to these colors. However, with the assistance of the tile department's manager the artist selected one hundred and fourteen colors that could be reproduced on tile and adapted these to the characters in his mural.

Meantime the designing artist had made studies of racial characteristics, costumes, customs, and environment and thus determined his final selection of figures. A line-drawing tracing of the finished oil



True eye and steady hand, together with the creative genius of an artist, are required of Marcello Marrufo as he lays in the oil lines of the mural pattern

painting was divided into sections and enlarged to mural scale by the projection of light through the tracing. Color numbers were indicated on the full-size drawing which then became the working drawing for the manufacture of the job at the ceramic plant.

This part of the routine was the responsibility of the head of the company's art department, who set the method of operation; the ceramic engineer and head of the laboratory specified the types of glazes or color; the ceramic artist had charge of actually placing the picture on the tile. All this was under the general supervision of the manager of the tile department.

Emerging from the kiln, the white tiles, or "bisques," are given a series of rigid inspections. Size is checked with micrometer precision. Every piece is slapped down on a steel plate to get its "tone," and to be certain no cracks have developed in the burning. Surfaces are examined for hair cracks or laminations and the slightest warp is detected by stacking about twenty of the bisques together and inspecting the alignment.

Bisques passing all inspections move on to the decorating department where the pattern of the mural is transferred to the white surfaces and the glaze or

color is applied. Meantime the glazes have been through a careful weighing and grinding process and are ready for use.

Marcello Marrufo is the ceramic artist in charge of the decorating work. Several rows of the white bisques are laid out across his huge work table as one section of the complete mural. Fitzgerald's working drawing for that section of the picture is laid over the tile and the lines traced onto the tile through carbon paper.

These light lines are then reenforced by the application of a fine line of China oil mixed with manganese and these lines form the divisions between the adjacent colors or glazes of the picture. Each glaze is now in liquid form in a small rubber syringe bearing the number corresponding to that on the working drawing. Following this guide, two members of the staff apply or "flow in" the glazes.

All colors change in the second burning so the glaze never looks the same when applied as it does in the finished tile. Light yellow changes least but the glaze that makes black goes on the bisque almost white. The words *glaze* and *color* are synonymous in the ceramics trades.

(Continued on page 6-a)



Each glaze or color is placed in a rubber bulb container and is being applied by Irene Dodge, an assistant of Marcello Marrufo. In the top row the glaze has become dull from soaking into the tile. The stronger color is where a second layer of glaze has been applied



Photograph by F. Hutzli

The SWISS ALPHORN in Legend and in Fact

MARIE WIDMER

IN EXPLANATION of the origin of the Swiss alphorn, a pretty legend relates how a lonely young herdsman in the Alps wished constantly for something that might help him brighten the long hours of his solitude. One evening, after he was already in bed, he heard voices in the room below his sleeping abode. Peering down he perceived three strangers around the fireplace. In the huge kettle that always hung there one of the men was boiling a mixture.

Presently one of the nocturnal visitors went outside and strange sweet music began to float through the air. The herdsman listened spellbound, but all too soon the music stopped and the player rejoined his companions. "Come down" the three men now urged the youth in the loft, and trying to show himself fearless he promptly obeyed.

Amazing things then began to happen. The stranger tending the boiling mixture took one of the three glasses which stood on the table and filled it.

The liquid was of a brilliant green color. He gave a rap with his dipper, then filled the second glass, the same appearing bright red. With another rap he filled the third glass and that fluid showed the transparency of pure crystal.

"Drink" urged the men. "The green liquid will make you victorious in many battles" promised the first. "The red beverage will bring you countless riches" enticed the second. "Neither glory nor riches can I give you" declared the third, "but I offer you the happiness of real music and my alphorn."

Without hesitation the youth drank the clear liquid. The visitors and the glasses vanished and the bewildered herdsman climbed back to his sleeping quarters. Recalling the strange happenings in the night he ran outdoors next morning and beheld, leaning against a tree, a wooden horn some six feet long. He placed it to his lips and soon found himself playing some familiar herdsman's tunes.

More matter of fact data on the alphorn indicates that it had its origin in Northern Asia. From there it

migrated southward with nomadic tribes, then finally reached the Swiss alpine regions. According to Tacitus the Romans used horns of this type for signalling.

Historic records dealing with this now characteristic instrument of the Alps are more definite from the 9th century on. In those early days, in the Bernese and Valaisan mountains, the alphorn reached a length of over thirteen feet. In other sections, especially in Central Switzerland, where the Rigi and Mythen districts near Lucerne were its favorite haunts, the instrument was sometimes shortened by bending the upper part of the conical pipe to run parallel with the lower part. The average length of Swiss alphorns is now only six feet. Nevertheless, even these shorter instruments can be heard at one and one-half hours' distance.

Slender cembra pine or young firs furnish the wood preferred for alphorns. They are cut in two, lengthwise, carefully hollowed out, then bound. The hooked end for the sound-hole is made of the root. At first the horn was covered with tree-bark, mostly of birches or with hemp yarn soaked in tar or pitch. Later on roots of young fir trees, about as thick as a pencil, were used, also rattan cane which while excellent and attractive, proved, however, rather expensive. Today birch-rind or thin oakwood chips are generally used as protective materials.

Seeing that the octave scale of the alphorn is not complete, players have been advised not to attempt the rendition of entire songs on this instrument. Nevertheless, in spite of its limitations, the music of the alphorn in alpine regions is an unforgettable delight, especially when it is mingled with the sound of tinkling cowbells and joyous waterfalls.

Since the aesthetic effect of alphorn blowing depends not so much on the sound as it does on the echo, the instrument is most effective out-of-doors where it enjoys the advantage of open spaces. Interesting observations have been made regarding the quality of the echo. It has been found that the first echo usually retains the key of the original melody, while the second echo may be a quarter note lower and rhythmically less precise.

Alphorn melodies, although limited, have fre-

quently found a place in the work of great composers. Outstanding examples are the beginning of the fourth movement in Beethoven's *Pastoral Symphony*; the prelude to Mozart's pastoral play "*Bastien and Bastienne*," composed in 1768; the beginning of the overture to Rossini's "*William Tell*"; also the respective passages in Meyerbeer's "*Dinorah*" and Wagner's "*Tristan and Isolde*." According to a research on the alphorn made by S. Elkan, Wagner, when composing this opera, had suggested that a special instrument should be made for the herdsman's horn, taking the Swiss alphorn as a model.

Good alphorn playing is undoubtedly an art, for it takes skill to acquire the lip technique necessary for producing the desired notes and for giving musical variety. While there is no complete record of alphorn artists in days gone by, a few outstanding players are mentioned in small chronicles. Thus the "*Berner Taschenbuch*" of 1892-1894 remembers one Jakob Henzi of Château d'Oex who lived in the 16th century. He was the son of very poor people, but admirers of his alphorn music found a position for him as one of the guards of the Duke of Anjou in France.

In the 19th century there was a general revival of interest in Swiss folklore. As a result renewed attention was also focused on the alphorn. Thus Major Fr. von Mülinen arranged for a course of study in alphorn playing for young people, to be given in the Bernese Oberland by the composer Ferdinand F. Huber, a teacher at the Fellenberg School at Hofwyl. Huber accordingly spent yearly two weeks at Grindelwald and gave lessons on six alphorns. He was the first musician to attempt the tuning of several alphorns in the same pitch and to have alphorn melodies played in three parts.

Composer Huber's efforts evidently bore fruit. Since the middle of last century alpine festivals, with competitions in excellent alphorn playing, have become annual events in Switzerland.

The alphorn is without doubt the characteristic instrument of the Swiss Alps. Limited as its range is, its music, when floating and echoing through the wide spaces of the Alps, has a magic of its own which fills the hearts of natives of the Swiss mountain regions with a strange tenderness and love for their homeland.



LA SAETAS



A HOME INTEGRATED WITH CREATIVE ARTS AND CRAFTS

BEULA M. WADSWORTH, Art Hobbies Workshop, Tucson, Arizona



DO YOU believe that people of only average ability with practically no experience of the kind can build a house with their own hands and execute handicrafts for it of artistic excellence? Three people whom I know have demonstrated they can.

These three, however, evolved what seems to them almost a miracle because they had vision, enthusiasm, and indefatigable energy. Importantly, they stressed unified effort in a self-chosen goal. They put their ordinary human faculties to use and discovered thereby the art of "living on the creative level."¹

A painter of pictures, Charles Bolsius, was one of these three, the other two were his brother, Peter Bolsius, a traveling salesman, and Nan Elizabeth, the latter's wife, a writer. We shall call them Charles, Pete, and Nan.

It all began late one afternoon back in November 1934, when the three met for a picnic supper with an open fire laid in the midst of an old ruined adobe building (Illus. 1) some eight miles out from Tucson. Charles in sketching had discovered the place and had an idea. By the time the last sandwich had vanished all three had the same idea.

It seems this rambling old structure had originally been a home built by Mexicans back in about 1870. It had something of the Spanish tradition—thick walls, high ceilings, arched doorways of a carriage drive which ran through the center. The arches conformed to a half circle and, mysteriously enough, all proportions in the building were discovered to have been based on dynamic symmetry. Incidentally, in the days around 1873 when a United States garrison occupied Fort Lowell adjoining this property, to protect the inhabitants of the region from the Apache

Indians, the house was utilized for a general store, saloon, postoffice, and drug store for the accommodation of the troops, that is, until the wily Chieftain, Geronimo, was captured and the fort abandoned. The tumbled walls and empty windows had now become mute evidence that the building had long since been deserted.

The three people picnicked a second day in the old ruin. Mulling over their exciting idea they now knew that acquiring this property and transforming the ruin into a home for themselves had become a must with them and, moreover, to do it on the proverbial shoestring presented a great challenge. Before they put out the last embers of their campfire they made a vow that no detail of the rebuilding would be undertaken without the consent of all.

The first decision toward remodeling was to make the carriage drive, 15 by 30 feet, which was open to the sky and now practically without walls, into a livingroom. Through the utmost good fortune they found that timbers from an abandoned railroad trestle were available and the right length to become ceiling beams. (3) See page 231. A neighboring Mexican with a rope and pulley helped in hauling them to place. Later Nan and Charles carved the corbels to support and ornament the beams which were left exposed to accord with a chosen historic period. (4)

Now the walls. Mixing and applying adobe for the first time called for adventurous imagination. This reddish clay, right in their own yard (which overlays most of the desert Southwest and which is much used for building), must be mixed with water and straw into a mud and cast in crude wooden molds for bricks to be dried only in the sun. The bricks must be laid up with soft adobe mud for mortar. Then the walls were to require a coating of mud plaster and a spraying of sodium arsenate for insurance against termites that penetrate such walls via the straw, before the final

¹"Discovering the Genius Within You," by Stanwood Cobb. The John Day Company.

white-washing. (You see Pete [3] pausing in the work for breath and Nan offering encouragement; also you glimpse the adobe mixing place and piled-up bricks beyond the arched door—the arch being the same as that in photograph 1.)

"Speaking of adobe," Nan said to me as I sat studying the completed wall surfaces (4), "there is a living quality in adobe that gives it beauty. You know that seeds will grow in adobe walls if they are given moisture. Lime plaster so often used is dead. Its life had been burnt out in processing. In the little bedroom down at the west end we used lime plaster and you will see it is lifeless."

Charles was the appointee for modelling up the adobe fireplace for the heart of the house. (As you see in photograph 2 he really built the fireplace before the walls were restored). He didn't know how but with persistent application of his sense of proportion in painting he modelled as he went along, the resulting lines of aspiration to be seen in photograph 4.

You glimpse a relief up at the right of the chimney. It is detailed in photograph 5. Charles sculptured it into the wall surface while the plaster was still wet, using only a plastering trowel with Nan helping him with a paring knife, both working from a very rough sketch. Nan continuing our conversation told me about it.

"It illustrates the story of St. Elizabeth," she explained. "You see the figure of St. Elizabeth is holding an apronful of roses. It seems the people in her country were condemned to death if found giving bread to the poor. St. Elizabeth had been caught doing this, but a miracle which turned her apronful of bread to roses saved her life. It typifies the miracle of us who knew nothing about building a house."

The house grew as time went on. There never was a paper plan. One simply would explain an idea to the others by sketching with a stick on the ground. The men from the start had made up their minds they could do things with wood, hammer, saw, plane, and try-square, and so door and window frames and even furniture appeared, these put together with pegs like the originals. Apropos of the before-mentioned shoestrings, the builders sometimes had to wait to accrue enough money to buy new or used materials. Their persistence in unaccustomed effort is illustrated in an instance when they set seven times a window frame (the only one remaining from former days) before they were satisfied the frame and the plastic adobe were put together aright.

Charles made the panelled doors, building with structural honesty and utilizing the strong rough textures of old weathered wood. Nan did the rest, enhancing the panels in old English tradition with her carving. In photograph 6 note also the carved wooden figure Nan originated after she had first copied a penitente santo (saint) of palm wood to get the feeling for three-dimensional sculpture. She told me about her experimenting.

"At first I used a miserable cheap chisel and then later I invested in the best kind in different sizes. An inch-wide one did the finest work. What a difference a good tool makes. I found, by the way, that finger bandages fastened with safety pins proved a better idea for this work than gloves. Yes, I put in long hours, eight hours a day, two doors a week, twenty-nine door fronts, counting both sides, every door different. I really do not care for the linen closet door (8) but I agree it suggests carving which would appeal to school children. The dining chairs? Each one required sixteen hours. By the time I had done the twelfth matching chair-back I'll admit it had gotten tiresome (6 and 7). The chair design itself and the carved design are authentic James I."

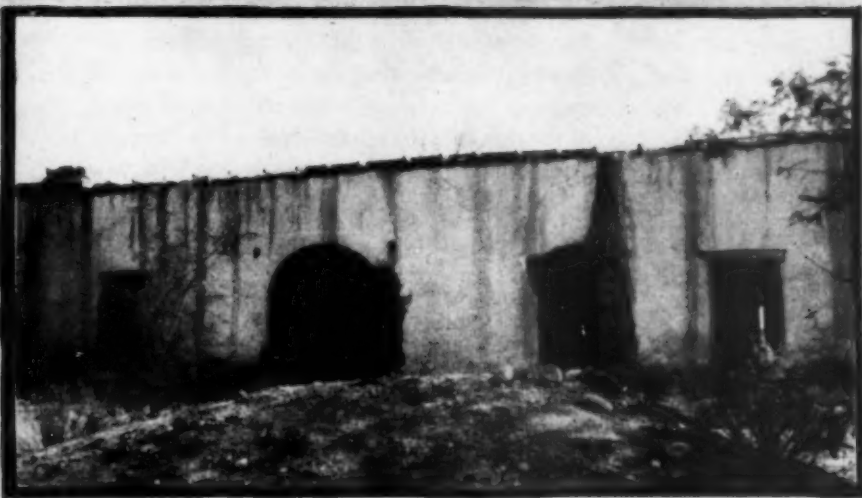
A charming whim of Nan's, I might add, is carving in relief on the rear of chair-backs the names of distinguished persons who have occupied the chairs, the names of such guests as Ida Tarbell, Thornton Wilder, and others.

Concerning the James I period, was it Nan's American colonial ancestry with a strain of French and English and the Bolsius brothers' Netherlands forebears which subconsciously led to their creating chiefly a James I (Jacobean) atmosphere to this house? We do know that there were Dutch, French, and Spanish tendencies, among others, in the interiors and furniture of the James I period (in the early 1600's) from which the Puritans at that same time brought to America plain staunch construction and simple shallow-carved ornamentation on wood.

Speaking of doors again, I discovered in a little hall between the east bedroom and the bathroom an interesting wooden grill in a door which screened a water heater. Nan explained that Charles had sawed it out, using an idea he had seen in the old Governor's Mansion in Albuquerque. As a matter of fact, a decorative feature of legs of some of the original Jacobean furniture is a spiral twist inserted between square blocks. And here in this door each of the flat uprights in Charles' grill is a silhouette of Jacobean blocks and spiral twists.

Here and there I noticed decorative tinware, a chandelier (9), candlesticks, and several mirror frames offering soft highlighting to the house. It seems these were the result of Pete's experimenting with the craft, designing, cutting, hammering, and soldering, such as is seen to advantage in Taxco, Mexico.

While in the dining room absorbing the quaintness of the long plank table and rows of carved chairs, I noticed monkscloth draperies ornamented with an arresting stitchery design—palm tree and bird (10). Nan explained, "I designed it freely from a design on a Mexican pot Pete brought up from Mexico. It consists of just colored yarns stitched on close together with my sewing machine. With the ball of yarn in a basket I guided the yarn under the needle as one does in common sewing."



1



6

2



7



3



4



5

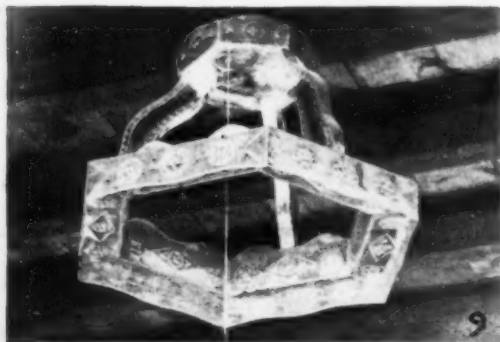
Perhaps I should have prefaced this article with talk about the main entrance to this story house. Two big doors of weathered wood opening directly into the livingroom were built to close the original arched entrance to the carriage drive. One enters by stepping over a high threshold through a "needle's eye," the name for a small door within a door, traditional with Spanish and Mexican houses. Once inside and accustomed to semi-gloom after the glare of desert sunshine, one takes in the picture at a glance: expansive cement floor (practically the only work hired done), a wide north window framing a majestic mountain range, and a warm comfort in the furnishings throughout.

Outside again, I speculated over several details

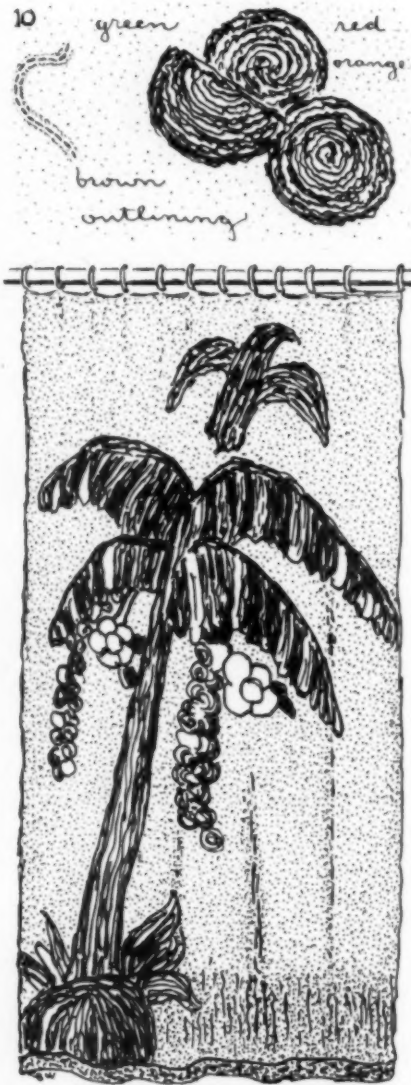
of the entrance doors. "That lantern, now electric," Nan remarked, "was once upon a time a lamp from a carriage in horse-and-buggy days, and the door knocker is an iron ring from an old ox yoke. Charles carved the Bolsius family crest on the door panel and also the sign beside the drive which reads, 'La Saetas' interpreted, 'Bolsius'—bolts (arrows)."

A picturesque outside gate which came from the Bolsius workshop appears in title illustration.

And so here it is, the dream that became real and a demonstration of what unspoiled faculties for creating can do toward direct unafraid attack on material for the production of utility and beauty. Indeed such creativeness as this may well be stimulated in all our American schools.



A hand-made tin light fixture. Simple carving suitable for schoolroom practice and a latch made from old parts of a Ford



Colorful yarn stitched down with a sewing machine makes an effective embroidery for draperies

HIGH SCHOOL ART Can Aid the Homes of Today and Tomorrow

KATHARINE TYLER

Lake View High School, Chicago, Illinois



IT IS our belief that no matter what our high school boys or girls may do in a vocational or professional way when they leave school, their lives will be fuller and richer if they learn to appreciate and understand some of the significant ideals about the home which our art course offers them. All of us live in homes and

these homes react upon and condition our behavior. Moreover, we are judged by the surroundings we create. We need to teach our pupils how the art of the home is related to immediate American life. Appreciation of art helps to make living itself an art and our pupils need a course which gives them in substance a layman's overview of general art needs for the home. The emphasis in this course should be so diversified that it will have general appeal for all pupils, offering a personal satisfaction, anticipation, and enlargement of vision.

The object in art appreciation is to make the pupil aware of what he sees. We are living in an age of transition in which new and different forms are being born. What seems startling today, becomes the commonplace of tomorrow. Our choices must be founded on true values of order based on fundamental principles of art with emphasis on the unity of art and life. In suiting a course to the high school pupil, we should make a special study of what is new. We must point out, however, that the art problems of the home are creative problems, which may be expressed in new materials and new forms, and may suit different life requirements, but their underlying principles are eternal and unchangeable.

The purpose of high school art lessons should be to help the pupil enjoy and recognize the world of beautiful things about him and help him gain appreciations which will reflect beauty in his life and living. Art lessons should specifically aid in developing good taste by helping the pupil cultivate the habit of thoughtful consideration before making decisions which involve judgments and choices in the selection and arrangement of things connected with his daily life. Art consciousness thus becomes a permanent, vital factor in his practical life, establishing standards of good taste and discrimination which will make him an intelligent consumer and a force for good in his community. Class discussion should be directed to changing needs of the day and the pulse of present-day living. For example, topics about new methods of building, insulation, air-conditioning, use of plastics, and the use of roofs as decks and solariums for living. Interesting discussions can be arranged on such topics as modern methods of speedy home construction, factory production of building parts made to measure, and the economy of this. Next we should stress the necessity of adding individuality to factory-produced living quarters of the future, by the wise use of art principles. Another vital consideration is the scientific use of color to secure the best psychological effects for harmonious living.

By the use of lantern slides, comparisons may be made of various types of homes, i.e., the apartment, the two-family home, the house with garden. This may be followed by comparison of floor plans for different types of homes, the relative size of furniture in proportion to the dimensions of the rooms, plans and arrangements of furniture in rooms to secure balance, light, comfort and sociability.

Creative problems for the class in graphic form are: Sketches of floor plans; sketches of elevation views showing location of doors and windows; water color rendition of suitable color schemes with regard to climate and exposures; floor plans of rooms showing placement of rugs and furniture; charts showing the commonest room-arrangement errors and how to correct them; sketches of period furniture of early American styles with a comparative study



JACOBEOAN

Jacobean Chair - Before
Cane Furniture was
introduced into England.
(which was about 1670.)



COLONIAL

SLAT BACKED CHAIRS
1700-1750?

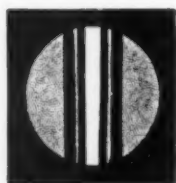
of line and form. Other assignments suggested might be: How to choose color accents for rooms; the choice and placing of lighting fixtures, lamps and shades; proper placing of pictures.

A series of live experiences can be arranged for the art class. Among these are visits to department stores which offer opportunities for pupils to study real display rooms. We can extend the classroom walls in our teaching for it is highly desirable to teach pupils to analyze art quality in every available form from an alarm clock to a skyscraper. By comparative study of examples, by directed observation and thought, the faculty of seeing relative excellence may be made to result in the appreciation desired.



LIBRARY PROJECT in the ART CLASS

GERTRUDE REINHARD, Peoria, Illinois



operation of the applied art class in creating and carrying out this library project.

NE of the aims in the teaching of art at Manual Training High School is to lead the student to share his ability, natural or acquired, with others. The main objective grows out of the conviction that it is "not what the child can do in art but what art can do for the child." The school librarian's plea for a practical reminder to prevent the careless handling, breaking, and dog-earing of books was incentive for the co-

operation of the applied art class in creating and carrying out this library project.

After the block was proved upon the classroom hand press, corrections were made. Next the librarian sent the block to a commercial firm who printed quantity lots for a small price. Then the applied art class completed the problem by cutting the printed sheets into separate strips.

The members of this class enjoyed thoroughly the idea of making bookmark designs that would carry the message effectively when coupled with a high school student's idea of humor. The six designs chosen by vote from the class assignment were carved upon a single piece of linoleum. The manual arts department then mounted this upon wood thus making it type high. This carving of the six patterns upon one single piece made possible easier and more economical printing thereof.

The librarian reports that these bookmarks have effectively fulfilled their purpose. Students prize them so highly that they heed the message and library books are kept cleaner and are handled much more carefully.

From their own designs this same class carved more than sixty blocks and themselves printed from them their share of the twelve hundred covers for the Christmas vesper service given by the department of music.

The project functioned in still another field in that these same Christmas blocks were also used to print their allotted portion of six hundred menu covers to be used for the Navy Christmas dinners.



GOURDS INTEGRATE GARDENING WITH DESIGN

P. J. VANDERMARK, Art Instructor, New Jersey State Teachers College, Glassboro, New Jersey



URING the fall of 1937 I found gourds growing in Cape May County. I was so much intrigued by their fascinating shapes¹ and the decorative possibility that I brought several back to college for a design and color experiment. My students became interested and wished to share the adventure. I bought two hundred and the fun began.

Various Objects Made by College Students

1. Decorative items to be hung by doors, windows or fire-places
2. Baskets—hanging or for tables
3. Drinking cups
4. Bowls and containers of all types
5. Animals (small gourds)
6. Strings—using pine cones and bean pods

Variety of Designs

1. Mexican, Guatemala, and South American
2. Indian—Hopi, Navajo, Aztec
3. European peasant
4. Modern abstract
5. Under sea
6. Fruit
7. Vegetables
8. Flowers

Some of Our Problems Were:

1. How to treat surface
2. Suitable designs
3. Usable prints
4. Permanent finish (shellac or varnish)

The seeds were taken from one of our largest and strongest gourds. Some of our findings that will help an amateur grower are:

1. Take seeds from a large thick gourd
2. Plan to plant in a sunny spot—well fertilized soil

¹Lagenaria Siceraria—hard shelled bottle gourds.

3. Plan to use a fence or wall, if possible. Most of our gourds grown on the campus were satisfactorily grown on ground near sweet potatoes
4. Plant early—as soon as frost is out of the ground for the longer the season, the larger and stronger growths
5. Plant three or four seeds to a hill and in rows four feet apart
6. Leave gourds "alone" during the growing period. Do not try transplanting or handling for any reason
7. A gourd is ripe when the stem attaching gourd to main branch has turned brown
8. Plan to harvest about the end of October and the beginning of November
9. Gourds may be left out of doors until fully ripened. Frost or snow will not hurt gourds
10. If they must be gathered and brought in, hang up in warm place—about 60°. There must be circulation of air to prevent rot
11. The gourds will have black spots and much mold on the outside shells. This discoloration is a result of the drying out process and will not hurt the gourd surface; it really makes it more decorative. A gourd is rotten when it becomes soft and spongy
12. About December the gourd should be ready for use, a fact you can determine by its extreme lightness and dryness
13. Cleaning: Scrub gourd with small brush and warm water (never hot). You will hear a cracking noise made by the seeds as they pop about inside. This movement will not injure the gourd. Scrape skin off with a dull knife
14. Draw design on gourd with pencil. Paint with tempera colors, or carve designs with wood "engraving" instrument
15. Shellac or varnish

The success of our adventure was so immediate that the following year our college president suggested that gourds be planted on the campus.

Make round brooches with button moulds, old buttons or just cardboard discs

Fobs with a ribbon bow glued to the back may be pinned with a straight pin

Pins may have a small safety pin held to reverse side with adhesive or gum tape

Pendants have a hole punched through cardboard to take a cord

Cut animals and figures in simple outline from cardboard. Add relief detail with Bread Clay

1 Bread $\frac{1}{2}$ cup

2 Flour $\frac{1}{2}$ cup

3 Alum $\frac{1}{2}$ tsp

BREAD CLAY

COLOR WITH POSTER PAINT

Divide mixture into about five parts, leaving some white. To each small amount add a small amount of paint and mix thoroughly. Keep colors light as they will dry darker

FOR RELIEF DECORATION

by
MRS. W.A. FISHER
WELLINGTON NEW ZEALAND

Combine above ingredients and work to a modeling consistency with beaten egg white and a little water. Color as directed and small parts may be modeled separately and glued into position on cardboard or held in place with gesso

WAX PAPER TABLE MATS

1. Cut as strip of wax paper twice as long as the finished mat will be

2. Arrange designs of cut colored tissue paper on half of the length of wax paper.

by
DOROTHY M. CREE
CUTTING SCHOOL
WILMINGTON, VERMONT

3. Fold other half of paper over designed area and press the wax paper together with a warm iron. Do this on a metal top table or on a cookie sheet so that the wax will not be absorbed from the paper

HOME ROOM AWARDS

ROWENA CLEMENT

Classroom Art Instructor
Harding Junior High School

Des Moines, Iowa

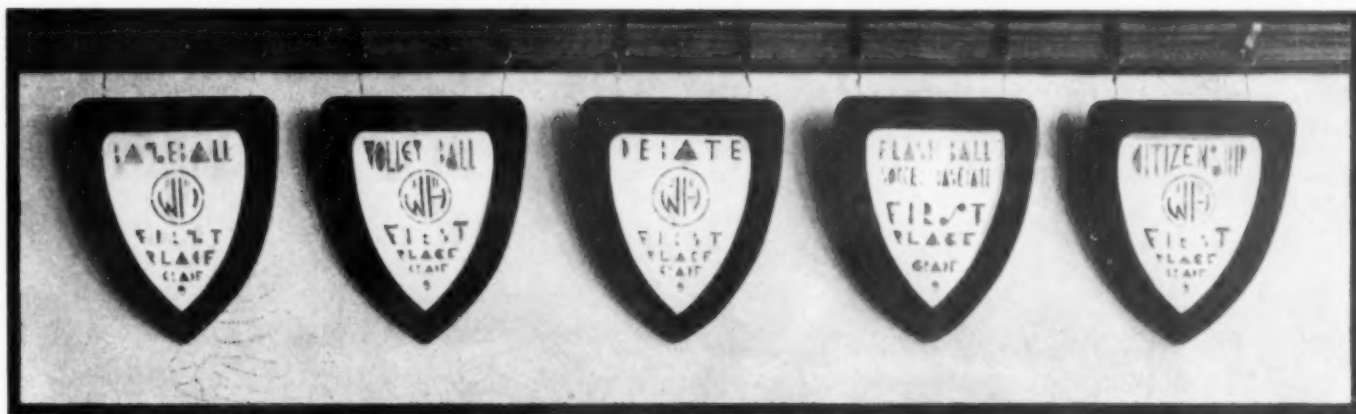
THE art department, with the help of the manual training boys, made fifty-four awards for nine different home room activities of our junior high school.

The awards were cut from three-ply wood and painted. The letters were stencilled dull purple on a white background. These plaques are to pass from home room to home room each semester as trophies for first and second place in scholarship, citizenship, school paper subscriptions, debate, track, basketball, baseball, flashball, soccer ball, and volley ball.



Above A close-up of one of the trophy plaques.

Below—Five of the various awards for home room activities





Eighth Grades Make Latin-American Dolls

MARGARET SWORDS, Art Instructor, Bryant Elementary School, Harvey, Illinois



STUDY of the life and customs of our Latin-American neighbors culminated in various types of artistic expression—stories, music, poems, murals, dioramas, map work, costume dolls and, most of all, an immeasurable amount of interest and fun. The eighth grade made small dolls of wire and crepe paper.

Their interest in doll-making had been aroused some time before when they watched the art teacher make a soldier and sailor centerpiece for a patriotic occasion. They were very eager to learn how when an opportunity for doll-making presented itself.

First, plans were that the girls should make the dolls and that the boys should do something else, but when the teacher demonstrated the making of the body the boys immediately said, "That looks like fun, can't we make dolls, too?" They did.

To make the skeleton use heavy wire about eighteen inches long. Using pliers, bend a loop for the head; twist once for the neck; form the shoulders; bend at the hips, knees, and ankles as illustrated (Figure 1). Wind a lighter wire, about ten inches long, around the shoulders; bend at the elbows; and form loops for the hands (Figure 2). Wad about half of a paper towel inside the head-loop and stuff wadded-up paper between the body wire from the shoulders to the hips, the amount depending upon whether the body is to be slender or fat (Figure 3). Cut sand-colored crepe paper into strips about an inch wide. With a bit of paste fasten the end of the strip to the head; wind carefully, stretching the paper a little as it is wound (Figure 4). When the entire body has been covered (Figure 5), with all ends securely pasted, the doll is ready to dress.

There was some discussion as to the kind of clothes to be made. The children brought scraps of materials from home, often trading

with others to get the colors and designs desired. The boys considered the colors their sisters, big or little, would like best but the girls usually chose color schemes that would fit into the particular little nook where the doll should be placed when it was taken home. The sewing was started in art class but often it was finished at home. As a whole it was very well done, although some of the seams were crooked with uneven stitches.

After the dolls were dressed, features were painted with water colors. Real ingenuity was shown in making hair—some used yarn, some thread, some mending cotton, some ravelled out material. One girl glued on some of her own hair which she saved when she had a haircut. Another girl made a clever wig from an old black glove. Bits of lace were made into mantillas, while discarded felt hats were used to make sombreros. Musical instruments were whittled from balsa wood. Flower baskets and flowers were made from crepe paper.

To make the dolls stand, their feet were stapled to two-inch squares of ply-wood.

A patio background, similar to a stage setting, was made from a large cardboard box obtained at the grocery store. The overhanging roof was made of corrugated board painted a brilliant red and giving quite a convincing effect of a tile roof. The inside of the patio was painted a light gray blue and the floor was a medium dark gray red. Trees were made of wire and crepe paper and fastened into spools so they would stand. A semi-circular seat for the flower seller was made from a curved piece of wood and a cigar box. Other seats were made from large spools.

The display was very effective and colorful. The children experienced real pleasure and satisfaction in the projects. Many of them plan to make more dolls to be used as gifts.

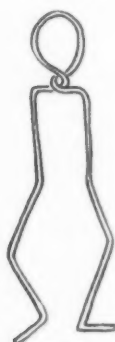


FIG. 1.



FIG. 2.



FIG. 3.



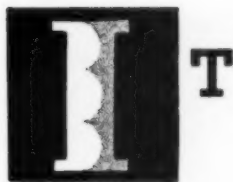
FIG. 4.



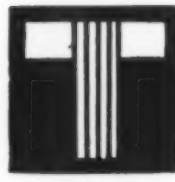
FIG. 5.



GIVE



THOUGHT



HUGHT

STELLA E. WIDER, Associate Supervisor of Art, Lynchburg, Virginia

Educators, in their zeal to make American children the healthiest in the world, are overlooking one very strong factor leading toward that very aim. This factor is the need of a sound mind for a sound body. Much has been done toward one hundred per cent perfection, physical perfection. Has enough thought been given to the mental processes involved in a true physical perfection?

The wars are being stressed and brought to the foreground in the teaching of every subject presented in every classroom of every preparatory school throughout our land—from the low primary to the junior college! This is being done in a noble effort to prepare the rising generation for what may be in store for it. This strenuous accentuation of war phases results, in many more cases than is realized, in the development of a nervous tenseness which goes far to destroy that physical perfection—the great aim of the day.

Much is being said concerning various types of delinquency. Much is being said concerning increased difficulties in classroom discipline. Both of these conditions are being greatly aggravated by the failure to plan for adequate mental relaxation.

Hospitals, dealing with nervous disorders, turn, whenever possible, to occupational therapy as a most important means of rehabilitation. Would it not be wise to make use of occupational therapy in the classroom to PREVENT this nervous condition which is becoming more and more apparent, and which is very hard to combat?

During the past few years, the extra time thought necessary for the new physical fitness programs has been procured frequently, by eliminating, or cutting drastically, the time allotments for the so-called fine arts, deeming such fine arts as "nonessentials for the duration."

To the contrary, art work should be given more time than ever before, if for no other reason than its great importance in preventing that aforementioned tenseness in the make-up of so many of the present-day young. Such work can do much to stabilize a mental condition, and make for the essential sound mind in the sound body.

Watch any boy making or assembling a model airplane, cutting a woodblock, or carving a tray. Note the patience, the perseverance, the concentration with

which he proceeds. Can you think of anything else which he does that develops these, so necessary traits, to the same degree?

Watch a girl weaving a rug of her own design, making a pin for Mother's birthday, or etching bracelets for clamorous friends—patience, perseverance, concentration!

Now study the girl who "doesn't go in for that stuff!" She picks up a book and flings it down almost immediately. Then she knits once, possibly twice, across a scarf—and flings that aside. Next she tries a new hair-do. This occupies her for a few moments, but when completed, down comes the hair—and back to the original style. She dons a bathing suit, then decides she doesn't want to walk to the pool. Unhappy girl—no patience with herself, her family, or her friends—no powers of concentration, no ability to persevere in any one line of thought, no tolerance!

Stroll over to that group of youngsters doing outdoor sketching. No need for discipline there! Everybody is too busy to misbehave. Take a peep at a group working on a mural, doing still life, or modelling. Again, patience, perseverance, and concentration!

Nor will you find these youngsters commenting adversely concerning each other's work. If not pleased with their own work, they may call for criticism from others—and get it!

However, it will be constructive criticism, an endeavor on the part of classmates to be really helpful. This spirit of tolerance and good fellowship goes a long way toward relieving that tenseness brought about, in a large measure, by constant dwelling on frictions everywhere throughout our world.

The havoc, the devastation introduced into the hypersensitive, impressionable years of today's children cannot be counteracted altogether by muscular activities. There must be coordination between muscle and nerve.

Wise thinkers, educators, if their attention be drawn to this very essential (rather than non-essential) will inevitably see the need for much more art, rather than less, in our wartime curricula.

Art teachers, and supervisors of art, opportunity is knocking at your door! This kind of propaganda, which you can help to spread, can do much for the child, and much for the art situation. RESPOND TO THE CALL!



ART ROOM INTEGRATION CAN DEVELOP GOOD CITIZENSHIP

BERNICE BINGHAM

Newark, New Jersey

The organization of the classroom in the lower grades of the modern elementary school is usually informal. The development of units integrating subject matter through play methods allows the alert teacher many opportunities to build citizenship traits. Intensive teaching of subject matter in the upper grades seems to require a more formal organization where opportunities for the students to learn to work together are minimized. In the art room there can continue the informal organization of the lower grades with increasingly higher standards of social behavior. Art teachers have a wonderful opportunity to teach the child as well as the subject matter, if they are willing to assume that responsibility.

Cooperation With Those in Authority. A teacher can "apply" rules governing behavior in her classroom or she can invite the cooperation of her students in drawing up reasonable regulations which she administers for the benefit of all. For example, a ban on talking might be applied by the teacher and the result would make it almost impossible for students to work together normally. Complete freedom to converse often results in loss of efficiency. Students show good judgment when a class discussion is instituted on the subject and reasonable regulations are drawn up. The teacher may have to remind offenders at first but the lesson in cooperation for the benefit of all is a positive step towards developing good citizenship.

Self Confidence. If the child has lost self confidence through continual failure in school, he has suffered a severe setback toward success in life, and may even become delinquent, if he feels that the inequality is too great to struggle against. Often these children are very good at working with their hands in the art room and success in that one thing, if noted and encouraged by the teacher, may mean more in that child's life than she'll ever realize. In a democracy every person must feel that he "belongs" and can contribute to "society."

Initiative. If a child spends his entire school life following directions, how can we expect him to develop the initiative to guide his own life and make decisions for himself? In an art room where the teacher acts as a guide when difficulties arise, rather than as a director of each step in a project, initiative will result from the constructive thinking that must take place in solving a problem, whether it be in painting or in some form of craft work.

Responsibility. The development of responsibility in a child is a long and often a tedious process. In a progressive art room there may be almost as

many different projects going on as there are students in the class. No monitor can be expected to give out and collect such a diversified assortment of supplies as are needed by such a class. Carelessness with materials is intolerable, hence each child must learn that he is responsible for using the art supplies with care as well as for putting them back where he found them. It may take "a bit of doing" on the part of the teacher, but the rewards are an orderly classroom, where the material is easily accessible, and a healthy respect for "public property" on the part of the child.

Concentration Ability. Ability to concentrate may not be an obvious trait of good citizenship, but where would our country be if each person had to have a policeman stand over him to ensure his doing his work? The ability to stick to a job without being diverted by something interesting going on nearby, or by an urge to be sociable, is a valuable asset and one that is based on self discipline, not constant supervision, if it is to have any permanent value.

Sense of Humor. It is a sense of humor that oils the machinery that makes the world go round. There is no reason to encourage silliness but often real humor will appear in a student's work. It deserves encouragement, for to encourage real humor helps to develop discrimination in the child between that, and the brand that is only silly or even in bad taste. A teacher with a sense of humor creates an atmosphere in which the other traits of good citizenship are more likely to grow.

Creativeness. The people who built our great country were creative in the highest sense of the word, and those who in the future are going to carry it to new heights must also have that ability. If our students in the future are to envision great ideas, they must also have the self confidence which is necessary to developing those visions into concrete realities. They should have practice now in their youth. It is easy and sometimes necessary to copy the work of others. It takes ingenuity on the part of the teacher to keep alive that vital spark, the child's own creative ability.

Courtesy. The little touches of thoughtfulness that mark the relationship of people working together are indications of a high standard of social behavior prevailing in that group. The student who is careful not to jar the desk where someone is doing a bit of detailed work or who is very punctilious in asking the owner before borrowing an eraser has learned a lesson in courtesy that is fundamental to a good citizen.

Art can certainly justify itself in the curriculum if, in addition to teaching the usual love of beautiful things, it can reveal itself as a workshop in which all the elements of good citizenship training are cultivated.



ART MATERIALS IN A WAR-BORN COMMUNITY

FLORENCE M. PAINTER, Principal, Patterson School, Washington, D. C.

I am a war worker although my service to my country is not generally recognized in those terms. I educate the children of service men and immigrant workers in a new section of the city created by the war emergency. My building is not beautiful, but it is constructed of a new type of architecture called "temporary" from the only available materials that could be spared for community use. The school is overcrowded with children from housing projects and must operate on double shifts because more and more people arrive each day and new schools cannot be constructed overnight.

But my position is an important one. I am responsible for children whose ways of living have suddenly been changed by wartime conditions. Family ties are broken and friends live far away. When homes are broken and parents are away through all of the daylight hours, the school must accept a double responsibility for the education of our children. These same children will participate in making the peace and building the world of tomorrow. Certainly they cannot develop the effective personalities needed for arduous labors ahead unless they feel secure and worthwhile in their daily living. Happy living conditions and opportunities for success through self expression in school provide the necessary emotional security for these children. So an effective wartime curriculum for my community will include an important place for arts and crafts. In some way time must be found in an overcrowded program and materials must be found in a nation centered about an all-out war effort.

"But," say the doubters, "Materials are scarce and cannot be supplied for civilian use!" Let us consider the ingenuity of the British. When bombings were at their worst and they had no materials or toys for their youngsters, they used newspapers and the waste and scraps from bombed buildings to construct bright toys and materials which helped to rehabilitate their frightened and insecure children. We have been more fortunate than England, but our children are facing grave emotional conflicts because of upset home conditions. Cannot we help these children by finding ways to supplement the rapidly diminishing stocks of supplies available. Foreigners have always considered wastefulness a national characteristic of Americans. Let us accept this criticism constructively. We now have a real necessity to mother inventiveness in finding new uses for available materials which formerly were wasted.

Defense housing provides no basements, attics, or storerooms filled with accumulated waste materials such as might be found in older, more established neighborhoods. But there are always scraps of wall-

board, lumber and other materials abandoned by the workmen who are constantly constructing more and more housing projects. Waste lumber can also be obtained from the wooded sections which are being cleared for these buildings. These same areas can supply many natural materials previously neglected in our craft work. There are seeds, seed covers, nuts, acorns, acorn caps and many other types of materials for making necklaces, bracelets and numerous other products. Reeds for weaving, clay deposits for modeling countless objects of value may be found. Fascinating dish gardens may be planned from the small plants available. A pine cone may become a bird or other decoration. Making natural dyes for fabrics is a fascinating experience. Flower boxes or miniature log cabins from twigs have a rustic look. Children are most ingenious in their suggestions for utilizing unusual materials during neighborhood excursions.

Victory gardens also supply interesting craft materials. Dolls, log cabins and other products may be made from seemingly worthless dried corn stalks. Twigs, seeds and seed coverings become craft materials of value. If ornamental gourds were utilized to beautify the garden, they can give added service as ornaments designed and decorated by the children.

While the corner grocer can no longer supply unlimited quantities of wooden boxes and crates, he can still give the children some cheese boxes, cardboard cartons, cans, and other materials of value. By-products from neighborhood concerns and manufacturing plants can be salvaged. We are most fortunate in having a large supply of scrap paper in the United States as compared with the other nations at war. New furniture for defense housing often is crated with excelsior. The packing and the lumber from the crates can be utilized in the craft program.

I am sure there are many other materials available in my community. Our neighborhood scrap drives include two kinds—scrap for the war effort and non-essential waste materials for our craft program. Collected materials must be properly stored in an orderly way in the storeroom to keep them in good condition for use. Certainly these supplies are not expected to replace commercial materials entirely, but only as a means of supplementing the available supply. Scientists are now perfecting newer and better materials to serve a wartime America at present, but they will serve a better purpose in the development of young America after the war.

Meanwhile, let us place materials in the hands of children that will help to build something permanent in personality and citizenship as they are fashioned into objects of use and beauty to brighten a temporary school and temporary homes.

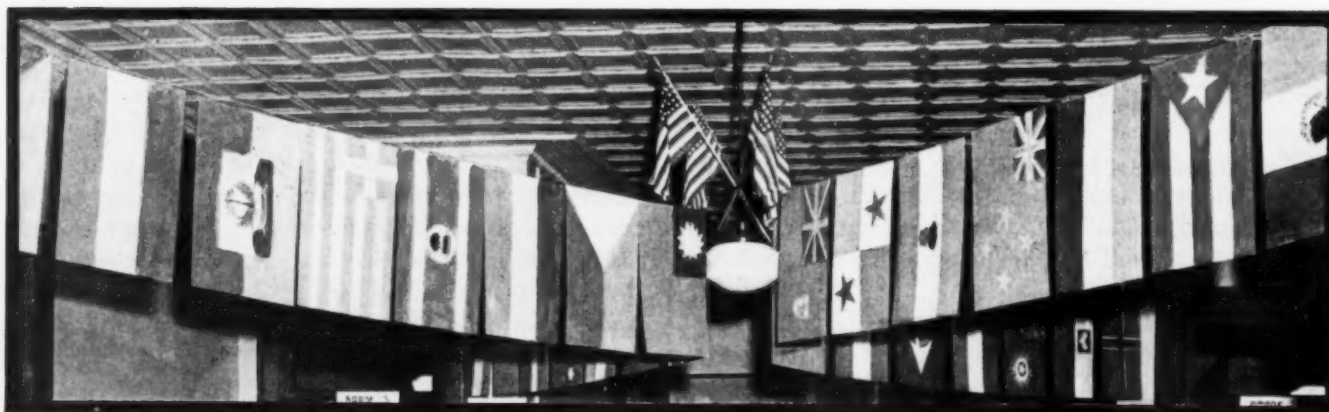


CHILD ART

from Grade Teachers everywhere



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro deLemos, Stanford University, California



OUR FRIENDS, THE UNITED NATIONS

ELLA SIMPSON, School No. 1, Little Falls, New Jersey



THE children of our school are reminded daily that this is a global war and that thirty nations are allied.

The seventh and eighth grades, as an art project, made cardboard flags of the Allied Nations. The seventh grade displayed theirs in a large wooden "V" while the eighth graders hung theirs from the hall ceiling.

We plan to keep our flags flying for the duration, in this way remembering "These our friends, the United Nations."

The work was developed as follows:

1. Introductory lesson. Teacher displayed the actual working charts used by a business house of Newark, New Jersey, in decorating their Victory Dining Room. In this room large cardboard flags of the Allied Nations hang from the ceiling in rows. The classes became interested in using this idea for the school halls.

2. Children next went to the library, used reference books, and collected pictures and descriptions of the flags of the Allied Nations. This information was organized by means of a card index, one card for each country containing a miniature flag picture, description of flag, and explanation as to meaning of color and design.

3. An arithmetic lesson next taught the children how to enlarge the miniature flag to proper size. The seventh grade made flags 14 by 11 inches and the eighth grade 14 by 22 inches.

4. Newsprint was used for the original drawings of our flags.

5. After the design was drawn to scale and any

ornamental feature worked up, the design was transferred to heavy white cardboard by carbon method. Design was transferred to both sides.

6. Next the flags were painted with poster paints, care being taken to copy colors correctly and to paint smoothly.

7. The large flags had holes and hooks placed in the top and hung on diagonal wires across the hall.

8. The smaller flags were fastened to dowel rods. These were mounted on a large "V" made by the boys in Manual Training. A large waving United States flag was placed in the center of the "V."

We felt when we had finished that our allies meant more to us as, through their flags, we had learned something of their ideals and standards.



The U.S. Army, Navy, Marines, Air Corps, and Auxiliary Forces in the Art Class

MYRTLE E. SELL, Art Supervisor

MARGARET MATHWIG, Art Teacher

South Park School, Oshkosh, Wisconsin



LONG narrow case displaying patriotic posters made by eighth grade pupils from three schools did not look complete because of its empty floor space.

Miniature figurines of colored paper grouped on drawing boards would be of timely interest; also make a center of interest for the pre-arranged background.

When the subject was discussed in grade 7, enthusiasm was high. Many already had brothers and sisters in the service. Present-day warfare is a vital subject.

Organization and Procedure

Many clippings and pictures were brought to the next art class. Photographs of close relatives and friends were also in evidence. Toys borrowed from smaller sisters and brothers added to the pictorial information.

It was natural to assort the clippings into the various groups:

Army	Red Cross
Air Corps	WAVES
Navy	WACS
Marines	

Nor was it difficult to determine who would make a particular part. Individual choices determined that. The average number working on each group was six. No chairman was appointed. However, in all groups there was in evidence that someone assumed leadership.

The drawing board (20 by 20 inches) being the base, and also the determining factor for size, relationships, and proportion, was the first and only definite equipment. Each group listed the things that would make their unit express the meaning desired. The final results included:

- Army—armored truck, barracks, hospital, headquarters, mess hall, soldiers, tanks, jeep
- Air Corps—airplanes, hangar, aviator, paratrooper
- Navy—sailors, airplane carrier, boats, submarine
- Marines—
- Red Cross—ambulance, nurses, canteen, interne
- WAVES—WAVE, boats
- WACS—WAC, tents

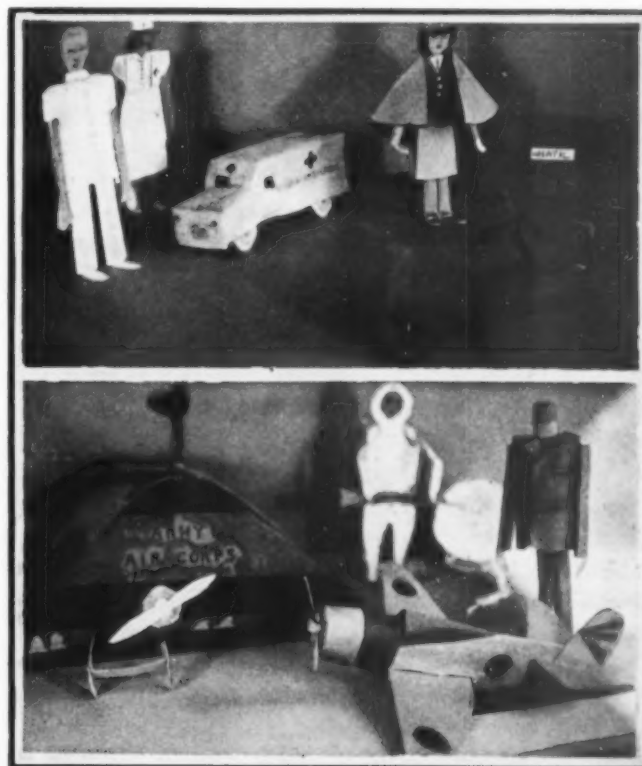
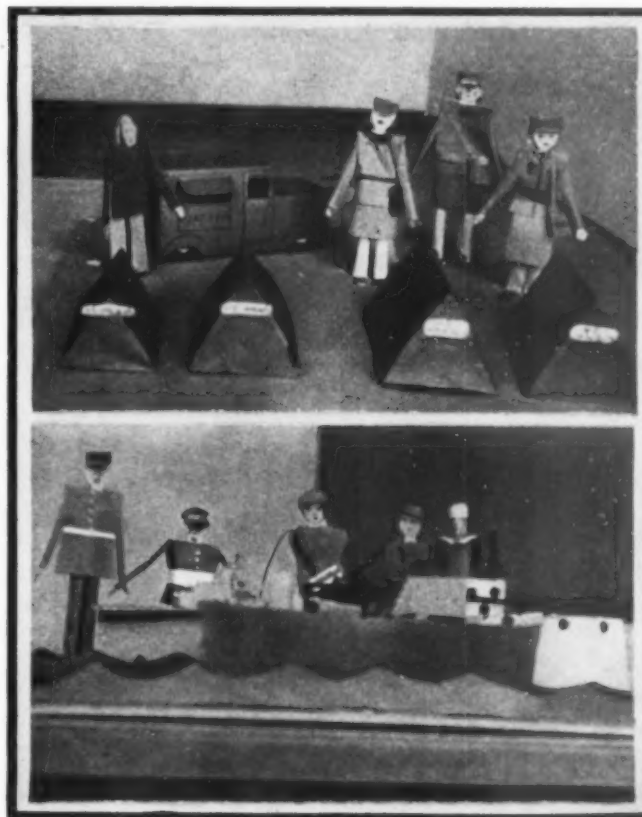
Materials

Colored construction paper	India ink
Oak tag	Crayon
Staples	Tape
Paste	Rulers
Scissors	

Learning about art was not forgotten in this unit. Principles of art, especially *proportion* and *size* were used constantly. *Originality* was a constant by-word because there were no patterns. From pictures, *costume design* developed. *Measuring* and *perspective*, *scale drawing* were all necessary. *Colors* were chosen in keeping with the idea to be expressed. *Craft* and *construction* was the theme of the unit. Visualizing the grouping required careful thought of *arrangement*.

Special outcomes observed as a result of this unit were:

- Group and class cooperation
- Challenge of constructing an object



Using own ingenuity

Giving and taking of suggestions by class members

Keen interest in present-day warfare

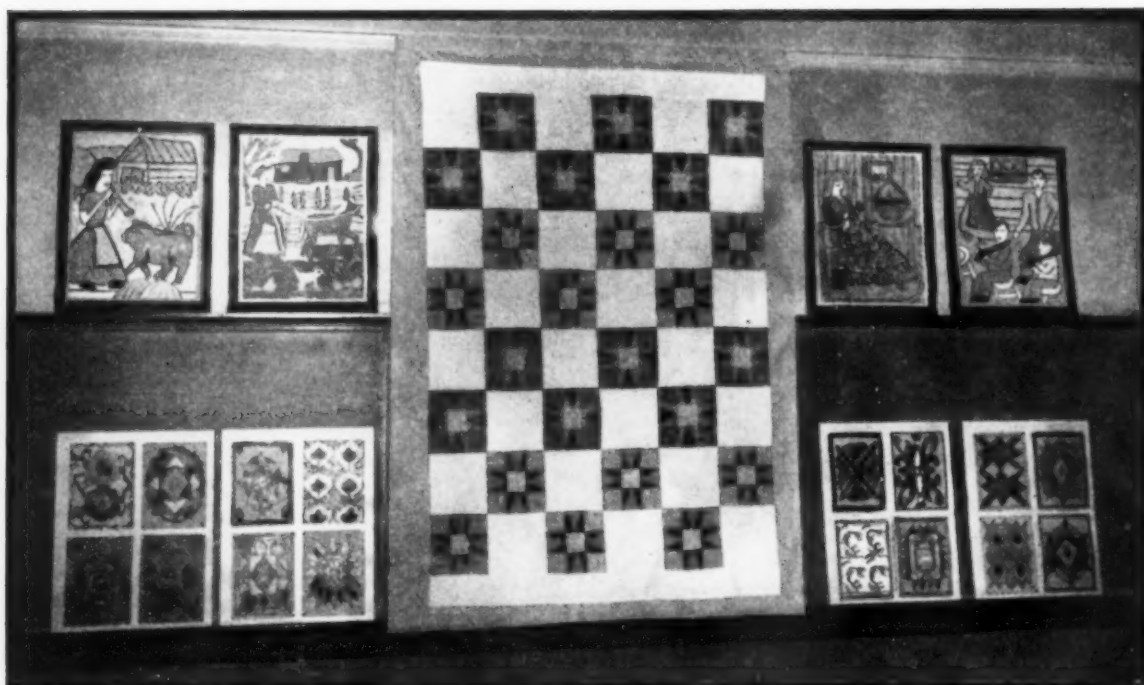
Learning about symbols, insignia, costume design, camouflage

Searching for definite material, and finding the library helpful

Satisfactory completion of a group project

Display of finished work as a part of patriotic poster display

A second display will be in the South Park School booth at the county fair.



Early New England Life and Customs

JEAN DUDLEY, Director of Art AUGUSTA KELCH, Teacher Fifth District School, Covington, Kentucky



THE fifth grade class who chose "Early New England Life and Customs" for their unit of work found it very stimulating and rich in material for art activities. This subject was integrated with their study of the following subjects: English, history, reading, geography, music, spelling, and art.

1. The class made illustrations of scenes from "Early New England Life," after writing sentences about some phase of it such as: planting or harvesting crops, wash day, cooking, or going to church. These illustrations were painted in powder paint after necessitating a study of composition, color, and figure drawing.

2. For Christmas the entire class worked on wall panels depicting Christmas activities in New England. There were four panels with the following titles: Building Homes, Going to Church, Sports and Amusements, The Christmas Feast. These titles were printed on the bottom of the panels, which were worked on by every child in the room at some time. Emphasis was given to organizing the material to be used in each panel, color, and the technique of using chalk.

3. After studying the designs found on pottery, butter molds, and plates of early New England products, the class made designs. The designs were transferred to paper plates and colored with crayons and India ink. This activity involved a study of design principles and application of design. Appreciation and function of the crafts of another period were emphasized.

4. The class next decided they would like to study some New England folk songs, one of which was "The Old Woman and Her Pig." Some of the compositions drawn, in which the people were supposed to be

singing the song, were: a woman calling her pig; a man plowing with the pig following him; an old woman piecing a quilt; a dance with the "fiddlers" playing the song.

These compositions showed a definite improvement in organization, application of design principles, figure drawing, and choice of color. They were painted with tempera paints.

5. The class became interested in studying the designs of old quilts, particularly those of New England. They made designs for quilts, which they drew on the backs of their art book covers, gaily coloring them with crayons.

6. Next, they decided to piece a quilt which they would give to the Junior Red Cross when finished. A pattern for the quilt was decided upon which would not be too hard to make. They chose unbleached muslin for the plain squares, lining and border. The squares which were pieced were of two different color schemes: some had a pale yellow center, with the other squares of light red and green and a very dark green; others had a light yellow center, the other squares were of light red and green and a dark red.

Each child pieced one square and sewed it to a plain one. The squares were sewn together to make six rows, which were again sewn together. The lining and border of unbleached muslin were added. The squares were tacked to the lining at each corner to fasten them together.

At the close of school when representative pieces of work of the different projects were put on exhibit in the classroom the work was most colorful and effective. Not only had the pupils enjoyed their unit of work, but genuine growth and development could be observed.

YANKEE DOODLE

JEAN DUDLEY, Director of Art VIVIAN WADSWORTH, Teacher First District School, Covington, Kentucky



1. OBJECTIVES

- A. To study the home environment in pioneer times.
- B. To compare costumes of people of those times to those of today.
- C. To learn how Yankee Doodle got his name.

2. PROCEDURE

- A. The main idea for this unit was to follow as closely as possible the words of the song, "Yankee Doodle." The first step was to learn the words and music of the song.
- B. In order to give the children a background of this period of history they were supplied with books about pioneer days, such as:
 1. Abraham Lincoln, Frontier Boy—by Augusta Stevenson
 2. America Begins—by Alice Dalgleish
 3. American Twins of the Revolution—by L. Perkins
 4. General George the Great—by Saydebeth and Howitz
 5. George Washington—by James Baldwin
 6. Abraham Lincoln—by Ingri and Edgar Parin d'Aulaire
 7. Buffalo Bill—by Sanford Tousey
 8. Kit Carson—by Frank Beals
 9. Hannah of Kentucky—by James Otis
- C. Each child chose one phrase of the song to illustrate with charcoal. Figures were emphasized in costume and in action. The pictures were colored with colored chalk. When the pictures were finished, they were arranged in continuity to illustrate the song.
- D. The children then wrote a play about Yankee Doodle, following as closely as possible the words of the song.
- E. The scenery for the play
There were two back drops for the three scenes:
 1. The first and third scenes used the drop with a scene of the interior of a cabin painted on it. This was used for "Yankee Doodle at Home."

2. The second scene portrayed "Yankee Doodle at Camp." The drop depicted a camp scene with tents and trees.

The drops were made of wrapping paper, cut in long strips and pasted together; painted with tempera paint.

It was necessary to make trees and horses out of cardboard for the second scene. Large sheets of cardboard were stapled together. The forms were drawn on in life size proportions, painted in tempera paints, cut out, and the trees mounted on braces to hold them up.

F. The costumes

1. The girls made the shirts of their costumes out of muslin with designs drawn on them in colored crayons. Bustles, shawls, and caps were made from old curtains, wigs for hair were made from old stockings and cotton. Buckles for shoes were made from cardboard painted with silver paint.
2. The boys made the coats of their costumes from muslin dyed in brilliant colors with powder paints. Stockings were dyed to match the coat. Ruffling for sleeves, and stock for neck were made from curtain material. Knee pants were used. Hats were made from old felt hats made into three-cornered affairs with feathers of colored paper added. Wigs and buckles were made as the girls made theirs.

G. The play

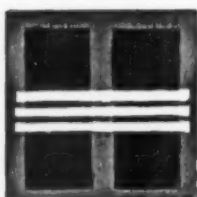
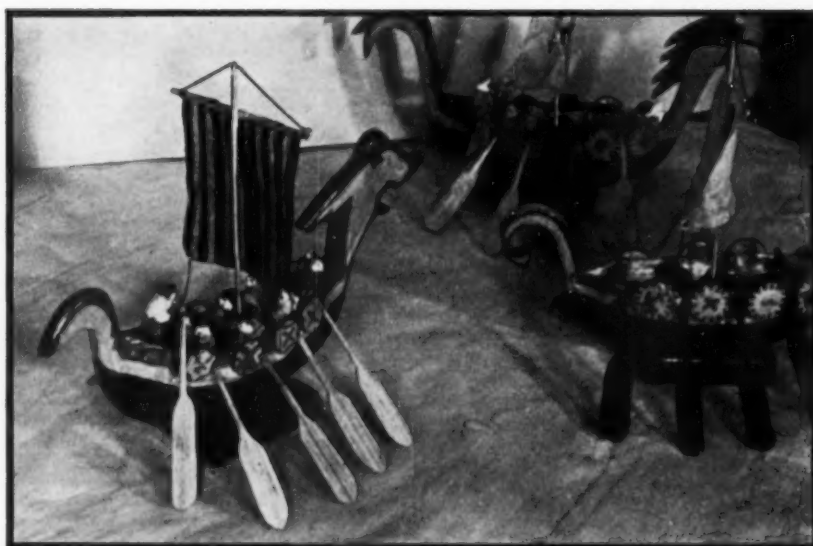
The characters acted out their parts in pantomime, as a narrator at the side of the stage read the play. When the play was finished the entire group sang the song "Yankee Doodle."

3. CORRELATION WITH OTHER SUBJECTS

- A. Music—learning the song.
- B. Reading and History—background from other books.
- C. Language—writing and producing play.
- D. Art—illustrating of song.
 1. Scenery
 2. Properties—horses, trees, and spinning wheel
 3. Costumes

MAKING VIKING SHIPS

ETHEL LEAKE
Oak Park, Illinois



HAVE you ever thought how exciting it must have been, riding the waves in a Viking ship with its fierce dragon's-head prow? It seems to me some of the adventure of former days must enter into children's thinking as they design and make Viking ships, for I have found over a period of years that children always love to make these picturesque ships with their gaily painted sails.

We made Viking ships in our fourth grade room this year using strips of brown wrapping paper for the hull, this being easier to shape than wood. When they were finished, painted, and shellacked, it seemed unbelievable that the hull was made of paper, being impossible to tell it from wood.

Each of the children designed his own ship, but all were the same size, twelve inches from bow to stern, as this simplified their construction. Each made a pattern of the kind of head and tail or bow and stern he wanted. Then these were cut from half-inch white pine and the edges sanded. Notches were cut in this center piece at A, B, C and D to hold the ribs, and a small, eighth-inch hole to hold the mast was drilled in the middle of this center piece.

Next, the four ribs—two of the smaller size "E" for the two ends, and two of the larger size "F" for the center—were cut from three-ply wood. When the rough edges were sanded they were fastened into the notches A, B, C and D with airplane cement, care being taken to have the sides uniform. These ribs were spaced equidistant and if a larger ship than this twelve-inch model is desired, it would need more ribs or transverse frames.

The hull was made next from brown wrapping paper. A piece eight and a half inches long and eight inches wide was folded through the middle. One end of this folded piece was then cut, so that three-eighths of an inch was cut off at the fold, and gradually curved so that at the open ends nothing was cut off. From this curved end of the fold, one-fourth inch strips were cut for sheathing the hull. These strips when overlapped gave the appearance of boards. If desired, the strips could be cut three-eighths of an inch or wider but the narrower strips give a better shape. Each strip must be well fastened with airplane cement to the adjoining strip. One may start at the bottom and work up to the gunwales or start at the top and work down. We found the latter a little easier. The strips should be well pressed together until they stick so that there won't be any holes between the strips when dried. An extra strip was put at the top to cover the ends of the ribs and to make the edge stronger. When the hull was finished and dried, the ends of the strips were cut with a sharp knife or razor blade so that they made an even line at the bow and stern.

In some, a cabin was put in the stern of the ship. This was cut from oak-tag or light weight cardboard, bent on the dotted line, and fastened in with airplane cement.

Viking ships have no rudder but are steered by a man at the stern with a large steering oar. We fastened the steering oar to

the hull with a pin. We put four oars on each side of our ship and cut holes in the side of the paper hull near the top for the oar handles. These holes were carefully spaced between the shields. We cut the oars from balsa wood, lightly sanding the edges.

The shields to protect the oarsmen from the spray and their enemies' spears and arrows were made of thin slices from a one and one-eighth inch dowel rod.

Seats for the oarsmen were cut from light-weight cardboard and fastened in place. The places for the shields were carefully planned before the seats were put in, so as to get them correctly spaced. The children took care that the oarsmen would face the stern of the ship as they row.

Next, a plan was worked out for painting the ship and the colors decided upon. We limited our colors to red, blue, or green combined with a cream color and either dark brown or black for the hull. We made several drawings with crayons to see which we liked best. Then we drew our design on the ship and painted it with poster paints. We used the cream or natural wood color for part of the bow and stern and connected them with a band running the length of the ship. Most of the children also had a band of the color they had used in painting the bow and stern above or below this cream colored band. In a few, the bow and stern were left unpainted. The natural wood gives a pretty effect when shellacked.

After the ships were painted we shellacked the hulls and fastened them into standards made of half-inch white pine three and a half inches long by two inches wide with a groove cut through the middle to allow the hull to rest in. These standards we painted and shellacked like the hulls. We found it easier to handle our ships when they were thus anchored. Then the shields were painted with appropriate designs using the same colors, and fastened on with airplane cement along the sides of the hull so that their tops extended a little above the gunwales.

We made the mast of one-eighth inch dowel rod nine and a half inches long and, at the top of the mast, with a saw made a one-eighth inch deep cut to hold the string for fastening the yardarm to the mast. The yardarm was four inches long.

The sail we cut from a piece of muslin, shellacked with clear shellac and placed to dry over a used electric light bulb as this bellies out the sail and gives the effect of the wind blowing it. When dry it was striped, or a red dragon's or black raven's head painted on, and then shellacked again. When finally dry it was lashed or sewed to the yardarm and fastened with string to the mast. Then the mast was cemented to the hole in the center piece previously made, being careful to have the sail set straight.

We made our oarsmen of a modeling material made of two parts of salt to one of cornstarch, adding a little more water than enough to dissolve, and cooking at a low temperature for two or three minutes, stirring constantly. If this is kept well wrapped up in a damp cloth it will keep for several days. This makes a very satisfactory modeling material as it sets hard and can be painted with poster paints.



A SOCIAL STUDIES UNIT of HOLLAND

DELIA LAWRENCE and WILHELMINA R. YADACK, Grade IV, Grandview School, Catskill, N. Y.



MOST interesting unit in connection with the study of Holland in the social studies course was worked out in the fourth grade of the Grandview School at Catskill, New York.

Several approaches to the unit were used. The children visited an old Dutch oven in an early colonial home; they wrote letters to children in Holland, Michigan, and exchanged pictures and souvenirs with fourth grade children in that city; they wrote to, and received a letter from, Princess Julianna of Holland, now in exile in Canada; they wrote to President Roosevelt inquiring about his Dutch ancestry, and received a very informative reply from his secretary, Stephen Early; they visited a seventeenth century Dutch colonial stone house, and a cemetery nearby, in which a great many Dutch settlers had been buried.

In the course of study about Holland, the children wrote and produced an original Dutch Radio Program complete with chimes for station identification, a sponsor, theme song, microphones and appropriate "studio" signs such as "Applause," "Silence," "On the Air," "Off the Air," and so forth. The costumes for this play were all made by the children in the homemaking department of the local high school. The radio program itself, which pretended to advertise "Edam Cheese," was a varied one, consisting

of songs, recitations, folk dances, and the like. A toy xylophone was used for station identification chimes, and a toy whistle was used to indicate the exact time. An old broom handle nailed to a sturdy wooden base, with a round piece of metal attached to the top, made a very satisfactory microphone.

The pictures enclosed give some idea as to the art work done in connection with the unit.

The boys' project was a Dutch farm scene built in one corner of the room. The artificial grass was borrowed from a local funeral director. The fence, houses, dolls, and windmills pictured were all made and painted by the boys.

The girls' project was an indoor scene—a Dutch kitchen. The enclosed picture shows a butter churn made from a nail keg with an old broom handle for a dasher. The cradle was made from orange crates, and the fireplace was made of plywood covered with heavy wrapping paper and painted to represent cobblestones. The "Dutch plates" were ten-cent store plates with Dutch scenes painted on them.

The children thoroughly enjoyed their study of Holland, which was brought to a close with a delightful party to which were invited parents and friends. The children wore their Dutch costumes, and presented their Dutch radio program after which they served delicious refreshments.



MURALS...ART and MUSIC through the Ages

VIOLETTE HEMBLING WILLIAMS, Music-Art Supervisor, Prairie Grade School, Mission, Kansas



LAST, even we succumbed to painting murals as an art project. Hardly a magazine devoted to the teaching of art or to art as a school subject has escaped going to press without some mural project being brought to light.

Ours was born of necessity and wholly creative. As so often happens these days, in suburban schools whose progress and expansion have been so rapid, we were hard-pressed for more classroom space. Even though the architect's plans allowed for an "ideal music room" and an "ideal art room," that space had to be forfeited to regular classroom specifications. Hence, the music department rated the Activity Room, and the art department was relegated to what had been the old school cafeteria—a long, low narrow room with exposed pipes, steel beams, puny windows, and uninteresting wall spaces. The only good thing that could be said of it was that the windows were on the north—yes, and it was long enough to accommodate our forty art desks with which we had been provided two years before in more cramped quarters.

The walls were painted a light cream, as was the ceiling, and a dado of gray a third of the way up from the floor. The extreme east end of the room was partitioned off for a supply room by means of celotex and lattice work to allow for pipes. That was the art room for a full semester.

As the second half of the year began, members of the girls seventh and eighth grade art class and I, as their helper, received the enthusiastic approval of our

principal to plan a mural project for the art room.

Plans varied from illustrations from Mother Goose and Fairy Tales to famous battles involving Americans from Valley Forge to Guam. There was no end of suggestions, until someone asked that the theme deal with something more closely allied to art itself. Many ideas had been given for the use of music and its themes; so it finally evolved that the development of music and art through the ages should be depicted in a series of nine panels—all on the south wall of the room; the west-end panel was to be devoted to music characters from operas and music stories; and, since the little panel spaces between the windows on the north numbered five, they would be used to symbolize the five arts: sculpture, painting, architecture, literature, and music. Thus we were off to a start. Then it was decided that the panels should be arranged as nearly chronologically as possible—the music-art history ones. The doorway of the room seemed a problem, until someone saw it as a more formal decoration—perhaps, with Egyptian motifs.

Three weeks were devoted to the most intensive research—pictures, books, stories—everything! Then thumbnail sketches were made. Later a more careful drawing on 12- by 18-inch newsprint was made. All satisfactory ideas and drawings were arranged into compositions, the drawings squared for enlargement, then put upon draughtsman's paper cut to the proper size of the panel. Black crayon was used as the carbon for tracing the designs to the wall because of the rough texture. A special mural paint made by one of our local paint companies proved most satisfactory as our medium. Texts for color were made upon a

huge palette painted on the wall of our supply room, out of sight. And the art room took on a new aspect.

First, there was primitive man—his drums, dances, hieroglyphics, caves; then, Chinese art and music—musicians, a dancer, an artist, a temple, all entertaining a person of royalty; third, an Egyptian doorway—lotus patterns, Egyptian figures, and symbols.

In the next large wall space are three panels: the Greeks—a lute-player, a temple, Horse-of-Troy, amphitheatre, and actors; next, Romans—a dwelling, dancers, musicians, soldiers; and last, the Renaissance—a tapestry-weaver, a nobleman reading to show renewed interest in literature, a colonnade, musicians, and people in little groups in active poses to suggest new interests in living.

The wall space next to these allowed for three more panels: the Early Christian era, showing people in costumes of the period singing hymns in the church, a nave and rose window, and a friar at an organ; the next, Guido d'Arezzo with other monks, and the "Hymn to St. John the Baptist," written in square notation and showing how Guido divined the diatonic scale; and third and last in the art-music history group—Medieval days, a troubadour playing to knights and ladies before a castle wall, the vine-covered castle in the background, and a host of knights returning from battle or tourney with banners flying.

The end-wall panel (the longest of all) became alive with music characters. This panel was the work

of six girls, especially adept in figure drawing and outstanding music pupils throughout the grades in appreciation and music literature. They delighted in depicting Scheherazade and Sharyar, Haensel and Gretel, Aida, Lohengrin, Carmen and Don Jose, Madame Butterfly, Anitra and Peer Gynt, and Gilbert-and-Sullivan characters. This panel has the most advantageous light and perspective from the point of view of location of any in the room.

The three material arts: sculpture, painting, and architecture, each symbolized by a feminine figure surrounded by artists and art objects, fill the three small panels between windows on the north wall. A double width panel seemed best for the two immaterial arts—literature and music—whose terms so closely relate. Again little groups of girls worked on these panels. As soon as any one girl had finished her other work, she joined one of these groups and lent a hand.

Thus "Art Day" evolved and all worked feverishly to that end. Then the panels were finished after fourteen weeks of work—which ordinarily would have taken a year. The program was splendid; the tea perfection. And, speaking more as an observer than teacher, despite the spilled paint and some ruined clothes, and a lot of good, hard work, we learned more about music and art, more about perspective, more about color, more about figure drawing, and more about having real fun together than at any time before. We, too, can endorse mural painting even for grade schools!



Interpretations of the Nutcracker Suite

JEAN DUDLEY, Director of Art
DOROTHY BURKE, Teacher
Tenth District School, Covington, Kentucky

IN THE FALL of the year all children are interested in studying flowers, trees, and animals. It seems to bring them closer to the summer and freedom they have just passed. Thinking of this, "Mother Nature's Children" became the subject of our art work.

Our first problem was imaginary flowers using colored chalk on colored paper. After that we tried floral designs in finger painting.

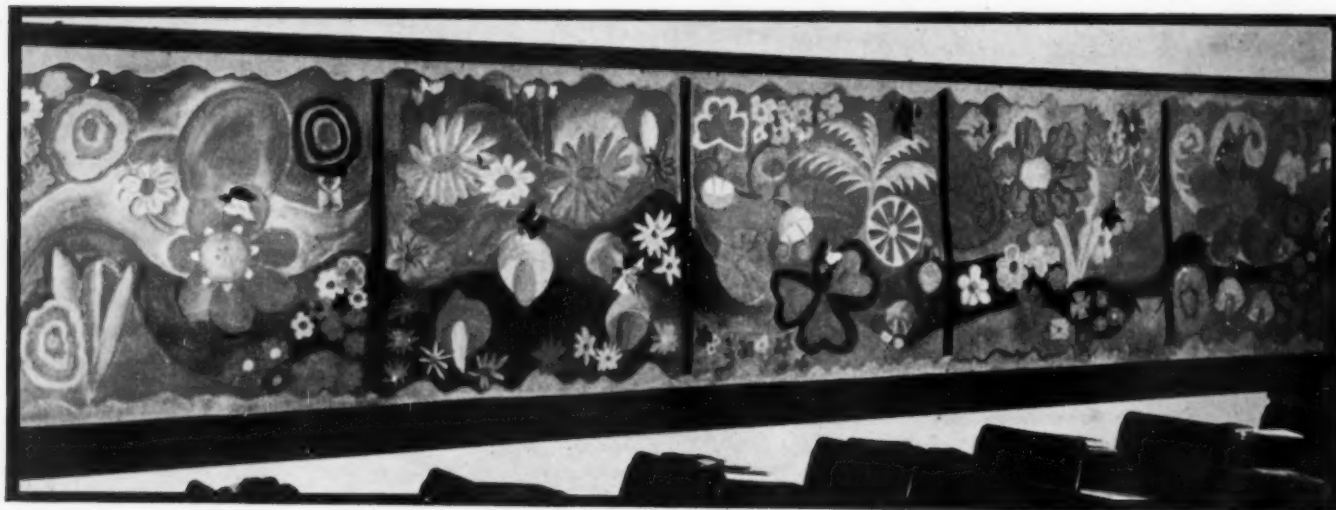
Our greatest achievement was our Christmas problem. We studied the story of Tschaikowsky's "Nutcracker Suite." In music class we listened to the recording and interpreted the rhythm. We chose the "Waltz of the Flowers" as the subject of our mural. (See lower cut.) The bulletin board was covered with brown wrapping paper. Recordings of the "Waltz of the Flowers" were played while the children drew. At first a few children made rhythmic lines across the surface of the paper. They made their arms move keeping time to the music. Then the various imaginary flowers of many different fantastic forms and sizes were drawn in. The entire mural was colored with colored chalk which was blended in places to make lovely harmonies.

The "Nutcracker Suite" was used for the next project. The class was divided into five different groups to illustrate "The Waltz of the Flutes," "The Sugar



The Sugar Plum Fairy, The Russian, The Nutcrackers' Dance and the Chinese from the Nutcracker Suite by Tschaikowsky

Plum Fairy," "The Chinese Dance," and "The Russian Dance." The costumes of the various countries mentioned were studied. The illustrations were first drawn on 18- by 24-inch paper in charcoal. The best compositions were chosen from each group and finished in colored construction paper on colored paper. After transferring the illustration to the colored paper the original drawing was cut up and used as patterns for cutting the figures out of colored paper. The features and part of the background were drawn in with colored crayons. The compositions that were not chosen for the cut paper work were finished in chalk.





DANCE MACABRE as illustrated by a student of Ruth Vaughn of Bellport High School, Bellport, New York. The story was told while the music was played and the students rapidly conveyed their spontaneous reactions to paper.



AMUSIC MAP made in the fourth grade of School No. 34, Indianapolis. Helen Brandon, the teacher, who is interested in both music and art suggested to the children that each form on the map illustrates a song. "America the Beautiful," for example, is illustrated by the children's chorus in Colorado, where it was written, while the log cabins and negroes represent "My Old Kentucky Home." Indian music and cowboy songs are illustrated in the southwestern states and Spanish music in California.



HISTORY OF NUMBERS

JESSIE TODD, University of Chicago Elementary School



THE study of the history of numbers by the 6th grade class resulted in a mural. Twenty-eight children planned and worked on it with the aid of many books and magazines for reference. It was made in bright colors with black and white.

IN THE first panel of the mural is the ancient and primitive method of counting on toes and fingers through Babylonian numbers, Egyptian carving representing 27,529, Greek for 1, 5, 10, 100, 1000. The way Hippias wrote 2977 and many other forms of arithmetic up to the modern adding machine in the University Book Store.





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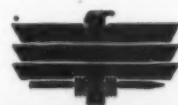
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CERAMICS AND RADIO INTEGRATION

(Continued from page 226)

As each section of the mural leaves the decorating department, the tiles are placed in small racks or "setters," for another trip through the kilns. This time the heat must be adjusted to the different colors or glazes. In general the trip requires 16 hours and the heat goes up to 2000 degrees Fahrenheit. Ordinarily one glaze burning is sufficient but gold and other metallic colors may require three or four burnings to get the desired appearance.

Additional inspections follow the glaze burning and the finished section of the mural is laid out on a floor to examine and study that portion of the picture. This phase of the work brought a great thrill when the first such section was completed for it was found that the colors were more brilliant, more interesting and dramatic than they had been in the oil painting, more spectacular than the enthusiastic sponsors had even hoped for.

No one saw the completed mural until it was set in place above the entrance to the new NBC Building because there was no space large enough to spread the huge picture out for inspection. Added to the supreme satisfaction of seeing the completed job in position was the knowledge that the rich, high-fired colored glazes of the interesting and decorative mural would retain their beauty forever.

Continued from page 2-a

problem—besides those of creative handicraft: learning about our National Military Units, how they are organized, symbols, insignia, camouflage, etc. A permanent exhibit like this in many American schools cannot fail to have a salutary influence and keep alive the need of sacrificial patriotism.

★ In contrast to the idea described above, Jean Dudley, Director of Art, and Augusta Kelch, teacher, in Covington, Kentucky, have visited New England for an inspiration. I think Mr. and Mrs. Ford will appreciate this, for "Early New England Life and Customs" are close to their hearts. Anyway, these fifth graders had a lovely time making wall panels, depicting New England activities, studying designs found on pottery, butter molds, plates, etc., and making designs. After studying the designs of old quilts, they decided to make one, which they did—and gave to the Red Cross. Turn to page 244 and read about this very interesting and practical art and craft problem in integration.

★ The same art director in Covington, Jean Dudley, and another teacher, Vivian Wadsworth, (Please turn to page 8-a)

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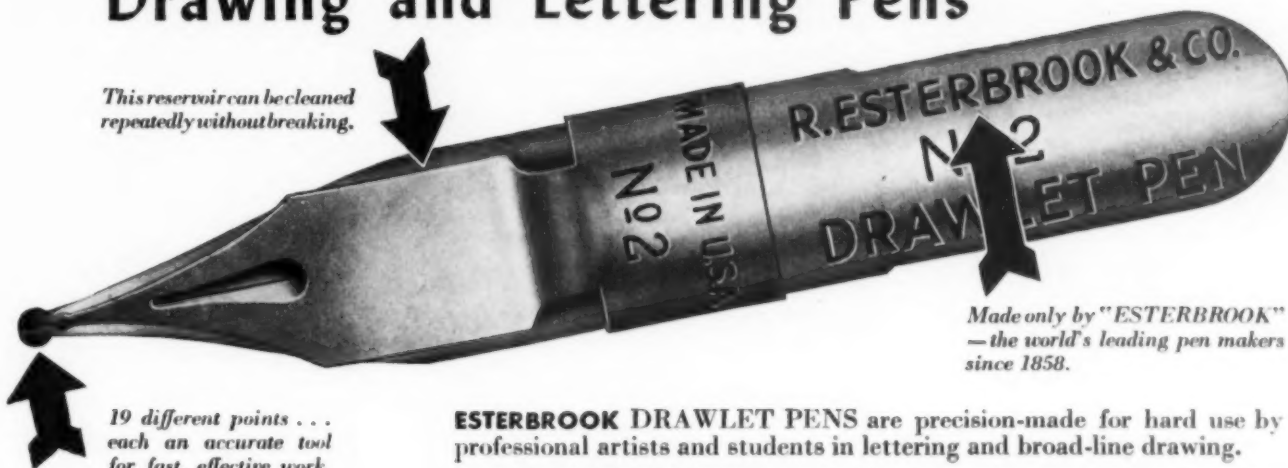
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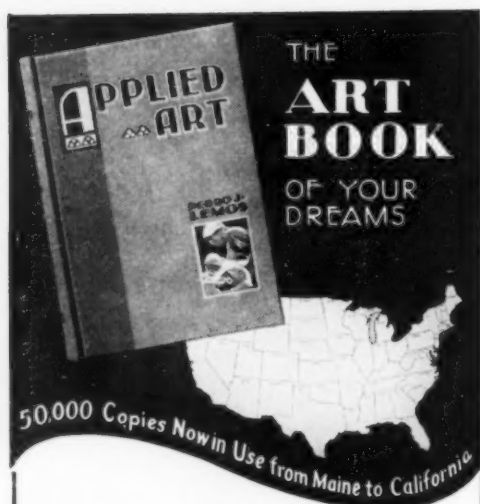
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(Continued from page 6-a)

cooperated in an integrated program to give the children a better understanding of home environment in pioneer times, compare costumes, and to discover how Yankee Doodle got his name. The song "Yankee Doodle" was first learned. Then history books of the period were studied to get the background of such characters as Abraham Lincoln, George Washington, Buffalo Bill, Kit Carson, Hannah of Kentucky, and incidents related to them and their times. Related subjects include Music, Reading, History, Language, Art. It is remarkable how much of real help to the art teacher can be condensed into one page of eight-point and an illustration. See page 245.

★ Another problem of great merit is that sent in by Ethel Leake, Oak Park, Illinois—"Making Viking Ships." It is much more exciting to create Viking Ships than to draw circles and triangles. Circles and triangles come into the picture somewhere along the way, but they are incidental and are accepted gracefully as necessary to the completed picture or ship. Very complete instructions are given for making these ships and the photograph shows how they should appear. Many facts of historic, architectural, scientific, and artistic value are involved in this splendid article on page 246.

★ See the picture on page 247. What an interesting and interested group! Under the guidance of such teachers as Delia Lawrence and Wilhelmina Yadock, Grandview School, Catskill, N. Y., the young people of the fourth grade are making a study of Holland. Leaving little or nothing to chance, in order to get the facts, they wrote to the President of the United States inquiring about his Dutch ancestry! and to Princess Julianna of Holland, now in exile in Canada. The President and the Princess responded! The letters forth and back would make interesting reading. I hope they are available. These children also wrote and produced an original Dutch radio program with all the accessories, including the making of the costumes, and these they wore at the party to which were invited parents and friends.

★ "Art and Music through the Ages" was finally chosen as the subject of a nine-panel mural project for the Art room at Prairie Grade School, Mission, Kansas. To make the mural correct historically and effective artistically, several weeks were given to research in books, for stories, and for pictures. I think you will agree that the reproductions of the photographs on pages 248 and 249 indicate that the children of the music-art supervisor, Violette H. Williams, have done a splendid piece of work—in spite of spilled paint and some ruined clothing.

★ Here's another mural—this one by the sixth grade of the Elementary School of the University of Chicago, under the direction of Jessie Todd. It represents the history of numbers—how primitives began to count and how adding machines do our work today. Another idea worth developing. See page 252.

★ All in all—including some things not mentioned in this column—this Integration number of *School Arts* can be of great help to all who use it for ideas rather than for imitation.

AND NOW FOR APRIL!

(Please turn to page 10-a)

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(Continued from inside front cover)

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I'll give you two guesses as to just what this longest road in the world really is, and I wager that the first guess you make will be right. What did you say? Yes, you are right, it is the Pan-American Highway which reaches now from near the Bering Sea to the Plata River or, to be exact, Fairbanks, Alaska, to Buenos Aires, Argentine. No, it hasn't been all completed yet, but it is getting down to the point now where only a few places in this grand highway still have to be cut through the jungles. Interesting about the jungle still to be opened up. For a long while south of Panama there was a great doubt as to whether a road could be put through. And who do you suppose was the person who proved it could be done—a high school teacher from North Carolina who did it on his summer vacation. So you see teachers have an important part in this highway since one of their members showed how something could be done which seemed nearly impossible.

I can't think of a better project than to take the countries on the Pan-American Highway and study their art, use the art in the classes just so that we can all see what a wonderful territory this new road covers. The project will be so big it might take two years to complete, but if you ever started working on it from Alaska down to Argentine you would find it one of the most fascinating art expeditions you have ever taken and, best of all, you can do it right in your own classroom.

(Continued on page 11-a)

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School Arts for April will be the great CANADIAN NUMBER

Canadian teachers of Arts and Crafts and other leaders in art education in Canada are to be congratulated upon the excellence of the material furnished for the April issue of *School Arts*. Responding heartily to the request of Miss Rehnstrand, our Associate Editor, who has organized the number, more contributions were sent in than could possibly be included in a single issue. Several articles are held over for the May number—the Child Art number—for they are of too great value to be omitted.

The CANADIAN NUMBER will be the featured title of the April magazine. In it will be described and illustrated—

"Canada as Seen by Its Painters," a descriptive picture of this beautiful country by Walter Abell, Supervisor of Education at the National Gallery of Canada in Ottawa.

"Handicraft in Canada," by John Murray Gibbon, President of Canadian Handicrafts Guild. This is a fascinating story of the resurrection of handicrafts through association with folksong in rural French Canada.

"Canada, Source of Original Design," by Geneva Lent, author, designer and craftsman. "Any American Artist who wishes fresh inspiration and strong new design material should pay Canada a visit, from Coast to Coast."

Dr. Frank G. Speck, although an American educator, is an authority on "Indian Art Handicrafts of Eastern Canada." This article is a scholarly portrayal of Indian Art in language which the layman can appreciate and the teacher assimilate.

Members of the Royal Canadian Mounted Police, in their spectacular uniform, on their spirited horses, are always beheld with pride and envy. These active men are not idle when off duty. Some of their artistry will be seen in the April issue of *School Arts*.

The article by Mrs. R. R. J. Brown, Supervisor, gives an interesting account of the growth and change in methods of the Public School Art in Winnipeg. "It is a big jump from free, direct painting and designing with Japanese brushes and water colors in the studio of the Boston High School to free expression with long-handled hog-hair brushes, powder paint and large surfaces of paper in the Winnipeg Public Schools."

The "Home Arts of Our French Canadian Neighbors" are made very familiar and attractive when viewed through the discerning eyes of such an art teacher as Margaret Stewart. She happens to be in Kentucky, a fact which but adds to the value of this neighborly, appreciative description of Canadian Arts.

The color pages in April will be particularly rich, for they reproduce beautifully Canadian crafts, country, and some of the war posters by Canadian artists.

These are but a few of the many great contributions to be found in the April *School Arts*. The Canadian number will be something to anticipate with enthusiasm.

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(Continued from page 9-a)

The Pan-American Union has published a pamphlet on "The Pan-American Highway" which can be obtained for only 5 cents, and if you will send a total of 6 cents to the Secretary an attempt will be made to send you the travel notes written by Herbert C. Lanks of Jenkintown, Pennsylvania, and Paul Pleis, a former Major in the U.S. Air Corps, who made the complete trip of the Pan-American Highway 10 years ago. They tell you what they found on the 13,250 mile trip.

So if you will send 6 cents you may have both the Pan-American pamphlet and these travel notes. Just mark it for the Secretary, *School Arts* Family, 143 Printers Building, Worcester 8, Mass.

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WESTERN ARTS ASSOCIATION

Member of the Family Circle, Mrs. Bernice Setzer, President, sends in information about what is taking place in Western Arts and things are certainly looking up.

On March 11 in Kansas City, Missouri, Miss Rosemary Beymer has organized a program and exhibits of handicraft. On the afternoon program there will be a special panel consisting of Maude Ellsworth of the University of Kansas. Verna Wulfekammer of the University of Missouri and Mrs. Setzer, Director of Art in Des Moines.

Plans are already under way for the state meeting of the group in Kansas which will be held sometime later on this spring at the University in Lawrence. At the moment it appears that in addition to an excellent program of speakers, exhibits, and demonstrations, they will be able to include a banquet.

Iowa state meeting of Western Arts will be April 1 at the University of Iowa. The program will be on the radio.

And Minnesota meets on March 11 along with the state art meeting.

And best of all, we understand that during the first week in May the Western Arts will resume having conventions, but at the present moment the place of the meeting has not been decided. It will probably be in Detroit. So save your time off and dates for this particular meeting. Meanwhile be sure you have renewed your membership in Western Arts and if you have overlooked it hurry into the mails your membership dues of \$2.50 to Joseph K. Boltz, Secretary-Treasurer, Franklin, Michigan.

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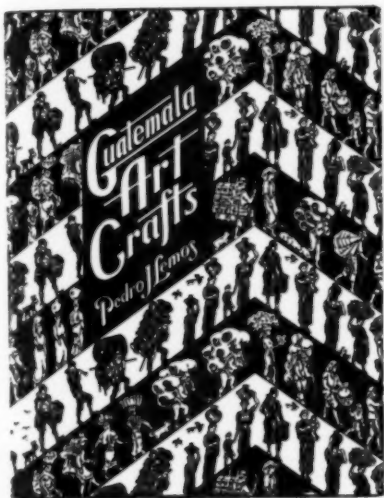
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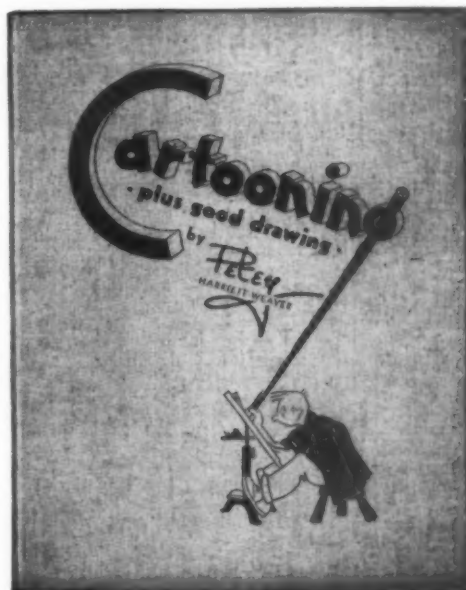
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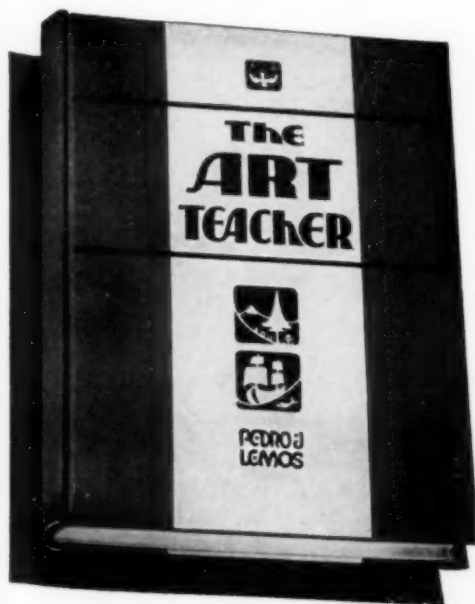
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